THE DEVELOPMENT OF A DRAMA CURRICULUM SOURCE UNIT

by

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ABSTRACT

The purpose of the study was to develop a drama curriculum source unit for the intermediate grades. To achieve this purpose a suitable model for the development of curriculum source units at the school level was designed.

Drama is recommended as a valuable activity natural to children in the elementary schools of British Columbia. Drama is used as an integral part of education in schools in England and the United States. To use dramatic activities to their fullest potential in assisting the achievement of educational aims a carefully developed drama programme is needed.

The process of developing a drama source unit involved preliminary and final compilation stages. Based on a study of pertinent literature experimental units were developed and tried out with grades five and six children during the school years 1968 - 1971. The final development and compilation of a drama source unit required a more thorough investigation of literature plus a better understanding of curriculum development, which led to the design of the source unit model. There is a need for the design of models to suit curriculum development in all subject areas. It is believed that this model would serve for the

development of source units in any subject area.

The resulting drama source unit is based on theoretical bases of drama and curriculum development but it must still be considered experimental until it has been used, tested, revised and improved for several years in regular classrooms.

A place for drama in education is supported by a review of literature which illustrates that drama has been a valuable contributor to education since early times. Today there is considerable agitation for the inclusion of a drama unit in the British Columbia elementary schools curriculum, similar to Music or Art.

The values of drama to education are numerous and effectively lead to the achievement of many aims desired by today's educators. Being so natural to children, drama ideally aids acceptable child development.

Observation has been the primary assessing device to offer proof of drama's valuable role in education but some current studies are attempting to measure the effectiveness of dramatic activities more accurately.

The necessary elements, their operations, and the process of curriculum development are reviewed in support of the designed source unit model.

The model includes eight steps.

1) Cumulative evaluations

2) Review of the literature of the subject

3) Preparation

4) Determinant screens

5) Objectives formulation

6) Selection of learning experiences and content

7) Organization of learning experiences and content

8) Evaluation during teacher modification and usage

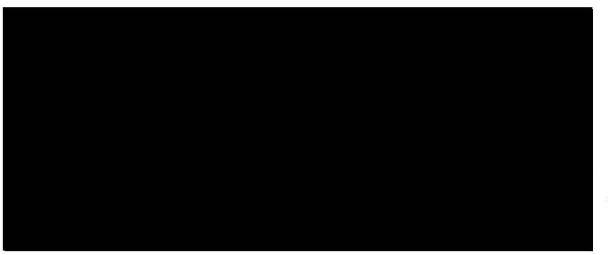
Relevant criteria and necessary information on how to use the model are included.

The drama source unit general information includes statements of philosophy and guiding principles, information to the teacher re children and drama's objectives, practical suggestions re time, space and materials, and information about the parts of drama - imagination games, creative speech, creative movement and mime, improvisations, speech training, theatre skills - considered appropriate for the intermediate grades.

The outline of drama activities includes a number of activity suggestions in simple to complex order plus sample lesson plans, evaluation and integration information, a glossary of terms, and a reference list.

The teacher will select a balanced programme from this source unit to suit the needs of his particular children.

Examiners:



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CHAPTER 1

INTRODUCTION

Purpose of Study

The purpose of the study was to develop a drama curriculum source unit for the intermediate grades. In achieving this purpose a model for the development of curriculum source units at the school level was designed.

The present Programme of Studies for the Elementary Schools of British Columbia emphasizes the values of a programme of dramatic activities and states that the elementary school is admirably suited for such a programme. However, there is very limited guiding information and source of learning activities and content offered to the teacher. The use of a valuable education tool is strongly recommended but the guide is not nearly complete enough. As a result teachers are not involving their children in a full programme of valuable dramatic activities. It is hoped that the drama source unit developed in this study will be a step toward introducing a comprehensive drama programme into the Programme of Studies for the Elementary Grades similar to those included for art and music.

Drama is an accepted part of many British and American elementary school curriculums and has been growing in importance, particularly during the past twenty years.

Children use drama naturally because it is an activity natural to human development. (Courtney, 1968, p. 258).

Recent trends in education indicate that an active involvement in his own learning produces better results for the elementary school child (Torrance, 1970, p. 3). In past years the use of the discovery method has grown. Drama, which permits active involvement and which uses a creative, problem solving approach is an ideally suited partner for these.

In fact drama shares many aims with those accepted as necessary aims for education in today's and tomorrow's elementary schools.

Definition of Terms

Children's Theatre - a theatre performance for an audience which may be scripted plays or improvisations or both.

Control Instrument - a sound producing instrument (e.g. a tambourine) used to direct children's behaviour.

Creative Drama - spontaneous dramatic activity involving creative movement, creative speech and improvisation.

Creative Movement - spontaneous human movement.

Creative Speech - spontaneous human sound.

Curriculum - integrated and sequential sets of designed and directed learning experiences which children have during their school years.

Drama - the dramatic activity natural to human development.

Dramatic Education - the use of dramatic activity, purposely, within education. This includes creative drama, dramatic method, and children's theatre.

Dramatic Method - the use of dramatic activity in schools for the specific purpose of learning curriculum content.

Imagination - a mental process whereby images are created.

Impersonation - the simulation of others.

Improvisation - spontaneous and unrehearsed creation of dramatic action, usually incorporating both creative speech and creative movement.

Mime - a specific movement technique whereby expression is obtained through actions alone.

Play - a fundamental and natural activity in children.

Playmaking - improvised dramatic creation.

Plays - written (scripted) dramas.

Source Unit - an organized selection of learning activities and content for a subject area plus necessary guiding information for their use by a teacher. The teacher uses this as a source for his own teaching - learning unit, in achieving educational objectives.

Teaching - Learning Unit - an organized selection of learning activities and content refined and modified to suit the particular needs of a particular group of children.

Procedures

The process of developing the drama source unit involved preliminary and final compilation stages.

In the preliminary stage a review of literature of drama in education and curriculum development lead to the development of several experimental teaching-learning units which were used with several grades five and six classes during the school years 1968 - 1971. The success of parts of these units indicated that a more thorough investigation of both drama in education and methods of developing curriculum would be fruitful.

The final compilation of the drama source unit required that a more thorough review of literature be undertaken, particularly of any recent publications. Also, the construction of a suitable model to be used as a source unit making guide was considered necessary. These steps were taken, after which a drama source unit was compiled.

Limitations of Study

Although the term final is used in modifying the word compilation it must be seen from the basic principle on which the curriculum source unit model operates that no unit is ever final. Attempts to improve drama must be constant. That is particularly so in this case because the compilation was not able to be partially based on the evaluations of other teachers in the school as recommended by the model. So this unit must be considered experimental. It has theoretical bases but has not yet been proven

to be thoroughly practicable in many classrooms.

The study is also limited in that it supports drama, an area of study about which little is really known and which has not yet been thoroughly defined and supported (in terms of what it is in education or what it can do for children) through controlled, objective studies. References cited offer no real statistically significant evidence to back up the claims of users of drama in education.

Summary

The purpose of the study to produce a drama curriculum source unit through the use of a curriculum source unit development model was justified through reference to the Programme of Studies in use in the elementary schools of British Columbia, the use of drama in British and American schools, and the facts that drama is natural to child development and would fit well with active and discovery approaches to learning now advocated for elementary school children.

Frequently used terms were defined.

The process of developing the Drama source unit involved preliminary studies and experimentation in several classrooms since 1968. The compilation of a source unit for this study stems from these preliminary steps, a more thorough study of literature and the construction of a guide model. The unit is still to be considered experimental.

Organization of the Study

This study contains four chapters:

1) Introduction,

2) A Review of related literature in two parts, drama in education and curriculum,

3) A model for the development of curriculum source units, including a schematic model, and

4) A drama curriculum source unit for the intermediate grades.

A bibliography is also included.

CHAPTER II

RELATED LITERATURE

A Review of Related Drama in Education Literature

Drama and Elementary Education

Drama deserves a place in the elementary school curriculum. It may appear as creative drama, a subject, or as dramatic method, a process of learning. A growing list of excellent publications in the field of dramatic education testifies to the increasing interest educators are showing in the values of drama.

Drama is certainly not new to education. Coggin (1956) surveys drama in education from ancient to modern times. In ancient Greece drama was used to develop the whole personality. Plato is recorded as recommending that children be trained to studies in a playful manner. He proposed play and dance as first stages in education. Aristotle claimed that imitation is natural to man from childhood and that imagination was one of man's advantages over the lower animals. He stated that man learns first by imitation.

During the second half of the sixteenth century drama was part of the curriculum in almost every English school. The purpose of education was the development of the whole man - and drama was thought to play a very valuable part in the achievement of this purpose.

In the eighteenth century, new theories about man's evolution

proposed by Charles Darwin and his colleagues gave greater impetus to a child-oriented, play approach to education as opposed to the child-as-a-little-adult approach.

In the early twentieth century in England Cook (1917) furthered the use of natural drama for educational purposes. He maintained that proficiency and learning come not from reading and listening but from action, from doing, from experience. During his many years of drama experimentation he observed that good work was more often the result of spontaneous effort and free interest rather than of compulsion and forced application. To Cook the natural means of study in youth was play.

Gillies (1961) reviewed drama's place in education in the United States and found it to be valued in many public and private school systems. Drama was tested thoroughly and found to be sound as an educational tool in religious organizations, camps and youth clubs, recreational systems, and even in some hospitals as part of therapeutic recreation programmes. She believes that creative drama is coming of age in the United States in the second half of the twentieth century.

Popovich (1961) presents records of early studies of drama in education by Sheldon, Merrill, Dewey and Ward which indicate that the interest in drama as a method started in the United States before the turn of the last century.

The mass media forum of the White House Conference on Children and Youth (1960) recommended that every child be given the opportunity

to participate in creative dramatics (Ward, 1961).

Courtney (1971, p. 3) in an address to the conference of the Association of British Columbia Drama Educators stated 'that if we are to develop our children's imagination it is imperative that drama becomes a basic subject on all curricula'. He reviewed the growth of drama in Britain since 1948. In 1948 there were five drama teachers. By 1968 there was hardly a primary child whose education was not based on play; the majority of elementary children have at least one hour of drama each week; and one in four of all teachers trained in 1968 had Drama as part of their training.

Courtney further points out that educational drama is developing in Canada. Today Ontario has a drama adviser to the provincial Department of Education, several school boards have appointed drama supervisors, and drama is common at all school levels.

Canadian universities are recognizing creative drama and four offer full course programmes while eleven others offer individual creative drama courses.

In British Columbia two school districts, Kamloops and Burnaby, have appointed drama supervisors.

In Nova Scotia the Department of Education in cooperation with the Canadian Child and Youth Drama Association is presently compiling Drama curriculum guides for the primary and intermediate grades.

The recent Association of British Columbia Drama Educators summary (1971, pp.4 - 5) records recommendations made and submitted

to the provincial Department of Education. The deputy minister of Education was present at the prime session and indicated that the Department recognized the important role that drama could play in the education of our children. Some of the significant recommendations were:

1) That all elementary school teachers receive training in creative dramatics.
2) That drama should receive at least the same treatment as Music and Art at all levels of the curriculum.
3) That creative drama be recognized as a subject and a method at the elementary level.
4) That there should be curriculum guides for drama at all levels.

Thousands of teachers throughout North America are using drama in the classrooms. The reasons that drama has not obtained a place on most curriculums as a separate subject are the facts that it is a relative latecomer to educational planners, and that there has been a trend away from subject specialization (Ward, 1961, p. 133).

Drama is a useful tool for teaching other subjects but, according to Way (1967, p. 7) only after it exists in its own right can it really offer its full potential. 'The tool must be fashioned before it can be properly used to experience history or literature. Drama must exist in its own right.

Torrance (1970, p. 3) establishes fundamental things a teacher should do to encourage creativity, which he maintains should have a place in the elementary school curriculum. These are:

1) Respond to the creative needs of the learner.

2) Know the learner.

3) Build creative skills.

4) Build creative reading skills.

5) Heighten anticipation.

6) Allow children to encounter unexpected situations.

7) Go beyond textbooks, classrooms and curricula.

Drama is recommended as one way of achieving these aims, listed by Torrance. For example, the one hundred item checklist for observation of children includes such drama induced traits as empathy, sensitivity, awareness and sense awakening. The teacher involved in drama with his children is much more able to appreciate these and, therefore, know his children better (Torrance, 1970, p.42).

To build creative skills, as explained in Torrance's tentative hierarchy, involves the participation in creative drama, particularly imagination games and creative movement (Torrance, 1970, p.6). Creative reading is defined as an acquisition of information plus an excitement, a use in solving problems, a relating to daily life of what is read in such a way that reading experience is almost first hand experience.

To achieve this, a creative set must be established prior to reading through a warm-up period which involves role play, movement activities, and a keying of the mind to ask consistently 'How can this help me?' When reading, the child is urged to use an encountering approach. This is a means of elaborating through imagining all the sense impressions mentioned in the story. After

reading is a phase in which the child goes beyong the story, either rearranging or adding new thoughts to the story ideas. A natural and most effective way of doing this, writes Torrance, is through dramatization.

Drama activities can be easily used to heighten anticipation and allow children to encounter unexpected situations. And drama is beyond textbooks.

Values of Drama in Education

To argue that drama has a place in education is also to argue that drama has valuable contributions to offer in the development of desirable child behaviour. In fact, the values of drama parallel the aims of most educational systems of the modern world. Most of the literature available reports of long term use of drama in actual classroom learning situations and the authors' observations of the effects of drama on the behaviours of the children. As with several areas of education, controlled research of drama is difficult. Consequently there is no statistically oriented study available to offer proof of the values of drama to education. However, there are at least two studies presently under way, discussed following, which may be the start of a series of studies to demonstrate what thousands of users of drama in education already know.

Adland (1966 p. v) claims that the drama lesson offers the teacher his best opportunity to develop the very worthy skills of: effective use of one's native language and sensitive communication with one's fellow beings.

Certainly, if imagination is necessary to the human personality (Way, 1967 p. 4) and is essentially dramatic in nature (Courtney, 1968, p. 7) then educators must appreciate that a child depends upon his imagination for learning (Alington, 1963, p. 3) and that drama is an effective way of developing the imagination.

To Slade (1967, p. 5) the aims of child drama are to develop a happy and balanced individual, and to develop Child Drama as an important art in its own right. In achieving these aims drama offers several associated values. The teacher: learns more about each child; is able to establish a more friendly, sensitive rapport with the children; and, is provided with amusing, emotional and aesthetic experiences which improve him as a person. The child: gains better emotional and physical control; confidence; increased ability to observe; is better able to tolerate and consider others; experiences adventure and discovery; has chances to 'blow off steam' in an acceptable manner; improves his speech and his appreciation of sound; and, develops a better bond of friendship and trust with adults.

The values credited to drama by Slade are echoed by other educators who use drama. They also mention other values. York (1961), Courtney (1965), Way (1967) and Torrance (1970) all emphasize the value of drama in encouraging creativity in children. McCaslin (1968, p. 3) is only one of many who credits drama with the development of originality, of aesthetic appreciation of drama and other art forms in children who experience it as part of their schooling.

An important contribution to child development is expressed by Alington (1961, p. 15). He says that drama permits the growth of self-discipline and cooperation in a positive 'thou shalt' manner rather than a negative, externally imposed 'thou shalt not' way. Control and discipline of the imagination, which permits more quality and clearer perspective, also stem from drama experiences in education. Because the whole human being - spirit, mind, emotions, imagination, voice and body - is used at once in many drama activities a better understanding of what a human being is, and is capable of, is fostered.

The values of developing sensitivity, cooperation and responsibility plus the participation in decision making, opportunity for showing initiative, and emphasis on searching for improved ways of doing things, which are part of the dramatic process are seen as ideal ways for developing the child to become a valuable and functioning member of a democratic society (Woods, 1959, p.8).

Ward (1961, p. 150) sees drama as a great force for improving teacher-pupil/pupil-school attitudes and relationships. She reports that thousands of teachers claimed a much improved rapport with the children in their classes when drama was a part of the curriculum. She also states some other values of drama which encourages responsible criticism of each other's dramatic efforts. These are: children being able to recognize what is really creative; children appreciating the worth of their own ideas; and children having a valuable creative and emotional outlet.

Another value of drama is in the area of discovering creative

talents. Torrance (1970, p. 93) advocates the use of drama with its problem - solving and good warm-up qualities as a vehicle for seeking out hidden creative talents. He has worked with success using drama with disadvantaged children, but believes that this use of drama would be of value to any children.

The values that stem from drama in education appear to result from the process of being involved in dramatic activities and the ways in which this affects child development.

Drama and Child Development

Courtney (1968) bases his theory of dramatic education on the fact that dramatic play is natural to child development. Others (Slade, 1967, Way, 1967) support this view. Play is not just a leisure activity, but is an indispensible element of maturation for human children (Burton, 1968, p. 3). The child develops toward reality as he gains experience of life and this process involves personal and projected play states (Slade 1967, p. 5).

Personal play involves the use of the whole body in being something or someone. Projected play involves an extension of the imagination to make an object be something else in a dramatic situation. An example of the first would be a child zooming about being an aeroplane. In the second play form, he would zoom a stick around letting it be the aeroplane. Courtney (1968, p. 7) makes the observation that as the child matures he engages in a greater ratio of projected play, until as an adult nearly all his play imaginings are projected.

Play is necessary to children to play out emotional disturbances, and to pretend to be adults in adult situations, thereby learning and developing (Alington, 1961, p. 15).

As the child in play is experiencing, discovering, testing situations and himself, child drama can greatly aid child development in education (Lutley, 1969, p. 5). This play develops in the child after about one year of age (Courtney, 1968, p. 7).

Children have creative needs (Torrance, 1970 p. 3). These are curiosity, the meeting of challenges, and the attempting of difficult tasks; to be completely absorbed, to be honest, and to search for the truth; and to be different, and to be an individual. These needs are met through a teacher being respectful of the ideas and the questions of the children. Drama is a very useful method of allowing the fulfillment of these needs.

The raw materials of children's creative thoughts and acts are thoughts, emotions, sensations and images (Alington, 1961, p. 3). It is important to promote the development of these in children. Through drama this can be done effectively.

Creative ways of learning have a built in power of motivation which only needs encouragement. The encouragement process is the very heart of teaching to contribute to creative growth (Torrance, 1970, p. vii).

Children should be encouraged to see as well as look; to hear as well as listen; to observe with knowledge and imagination; to perceive, to relate, to associate. Without these development is stunted. They are evoked, confirmed and developed by the practice of the creative arts (Alington, 1961, p. 3).

As Blanchard (1961) states, educators need a better understanding of the creative process and its place in education. A whole philosophy of teaching and learning is involved. When, as in dramatic education, environments conducive to original endeavor are being provided, there is much vital and effective child development being encouraged.

One study which involved the use of dramatization offers evidence that children's attitudes toward teachers and other adult authority can be significantly improved through children studying their own behaviour. Also improved was cooperation with and understanding of others. This is reported by Lippitt (1964). It is the Michigan Social Science Education Project, a cooperative study by elementary teachers, curriculum specialists and child behaviour specialists from the University of Michigan. First through sixth grade children in three schools were introduced to methods of studying behaviour and given opportunity to use these methods. They included role playing, scene improvisations, and observation. Absolutely necessary was a great deal of pupil participation and opportunities for social interaction. The results observed by teachers were as stated, and would not be surprising to any teacher who included drama in his classroom curriculum.

Drama encourages the development of worthwhile qualities and abilities in children in such a natural and exciting way for every child. Acting talent is not necessary for child drama. The aim of drama is not to train actors. It is to develop fully the

resources of each child and to develop the whole person in the best possible way. At the end of the elementary school years we have

> "a child who has become, as a result of child drama, a young person with a sense of responsibility, who has learned a lot about himself, who respects the needs of others, who has made friends with good literature and music, who can put his own creative and original ideas into clear confident speech (Lutley, 1969, p. 17)."

Theoretical Bases for Drama in Elementary Education

Drama and education generally share the same child development aims. That of education is to develop the resources of each individual - to develop the whole person, so that he is better equipped to cope with life in the present and the future. That, too, is the primary aim of child drama (Way, 1967, p. 2). Dramatic education is, according to Courtney (1968, p. 258), the basic way in which a human being learns and is the most effective method for achieving the aims of education.

In more detail the shared aims of education and drama have been expressed as wishing to develop in children:

> "1) Creative and aesthetic appreciation.
> 2) The ability to think critically.
> 3) Social growth and the ability to work cooperatively with others.
> 4) Improved communication skills.
> 5) Moral and spiritual values.
> 6) Improved body awareness and ability to use it (McCaslin, 1968, p.3)."

Burton (1969, p. 9) discusses the healthy move away from rigid patterns of thinking and the textbook approach in elementary

school curricula toward the project and the discovery methods of learning. These involve the individual in self-dramatization as he seeks, researches, and finds out for himself, and in group dramatizations as children play out learning situations.

There has been a growing concern among educators that there is not time enough in the schooling years to provide children with all the knowledge necessary to function well in the modern world. Drama offers a twofold answer to this problem. One is that it is a more economic method of learning, the other that it develops in the child more lasting learning habits.

A creative approach to learning, reports Torrance (1970, p.1), may be more effective and economic than an authority approach. He concludes from his studies that many persons progress better if allowed their preference to learn creatively. To help teachers provide this, Torrance (1962, pp. 31 - 46) lists twenty tentative principles as guidelines. Several are basic to a drama in education programme. They are:

1) Make children more sensitive to environmental stimuli.

2) Encourage manipulation of objects and ideas.

3) Develop a creative classroom atmosphere.

4) Create necessities for creative thinking.

5) Provide for active and quiet periods.

6) Develop constructive criticism - not just criticism.

7) Encourage and evaluate self-initiated learning.

History provides a base for the inclusion of drama in the curriculum. Popovich (1961) reports on the successful contributions

to creative drama in education in the United States of Sheldon, Merrill, Dewey and Ward.

Edward Sheldon introduced into public schools in Oswego, New York during the latter part of the nineteenth century a system of learning termed object lessons. These were based on the work of Pestalozzi in the field of sense impression and language development. They were intended to teach children to observe, and to comment through the enactment of ideas.

During the early twentieth century John Merrill, a teacher at the Francis W Parker school in Illinois, promoted the use of the dramatic instinct in children, for the purpose of learning literature in particular, through improvised playmaking.

The Dewey Laboratory school, started at the University of Chicago in 1896, was the scene of frequent use of dramatization in learning. Dewey is quoted as saying that "numberless spontaneous activities of children, plays, games, mimic efforts ... are capable of educational use, nay, are the foundation stones of educational method (p. 119)."

Winnifred Ward experimented for years with creative drama in Evanston, Illinois schools and produced a text, Creative Dramatics, advocating the use of creative dramatics in elementary schools.

In 1931 the publication Progressive Education, which represented the official view of a national association of educators, formally declared that dramatics as a tool and as an art was recognized as an important force in education (Popovich, 1961).

A recent survey of curriculum guides throughout the United

States by Wagner (1960) indicates the widespread use of creative drama in elementary schools. Activities such as dramatic play, role playing, acting out original plays, impersonation and sociodrama occur consistently in the curriculums.

Fertik (1968) reports on the Philadelphia Free Library programme of creative dramatics which proved to be so worthwhile that a second, larger project was initiated after the completion and assessment of the first. The purpose of the five-year programme was to foster an appreciation of literature and to develop an awareness of self and the world in the children who participated. Started in 1961 it was paid for out of Library revenue. The new project received the recognition of the Federal government and some financial aid. The inclusion of many parent comments in the report attest to the results. Children became more aware of the world around them, more outgoing, more confident, more cooperative and better able to express themselves.

In association with the second Philadelphia Free Library project begun in 1968 and still in progress a research study to evaluate the benefits derived by children from participation in creative drama is being carried out. The research staff comprises library staff and Temple University researchers. The children in the study come from fifty-five elementary and junior high schools in the area. They are recommended by their teachers who were asked not to send the best but to select the underachievers and send them (Fertik, 1968, p. 162). Preliminary results indicate much success for creative drama.

Another research study only recently begun aims to measure the effectiveness of creative drama as a teaching tool. Ripley (1971) reported that the study, headed by himself and based at McGill University's newly established Developmental Drama Laboratory, is a cooperative venture involving the Protestant School Board, three School Board drama consultants, three developmental drama M. A. students, three McGill drama faculty, one communications expert, and ten teachers. Once a week the group meets at a local school for a three hour session. They spend one hour doing drama together, an hour observing one of the group working with fifteen to twenty-five grade six children as he attempts to achieve the drama goals established by the group, and a final hour assessing and planning for the next week. Concrete testing has not begun yet. Ripley maintains, however, that testing similar to that used in creativity studies (e.g. Taylor, Torrance, Guilford, Gordon) will effectively indicate the significance of creative drama to education.

An additional base on which to place the structure of a drama curriculum is offered by the present British Columbia Programme of Studies for the Intermediate Grades. The guide emphasizes that whatever is done to involve children in the many aspects of dramatic activity will be worthwhile. It suggests such activities as dramatizations of literature and of social situations, creative and spontaneous dramatics, mime and movement, and speech activities.

The challenge for the teacher now is not to have to justify the inclusion of drama in the classroom curriculum but to decide how best to include it.

Curriculum Development

Some call it a curriculum model, some a curriculum design, others a conceptual framework - the terms are synonymous. There is general agreement that a comprehensive, well developed model would do much toward improving the curriculum planning process. The agreement about what elements and emphases should be part of such a model is not so general.

Goodlad emphasizes that a conceptual framework should consider the questions:

"1) What sources are pertinent for detailed educational objectives? What is the relative significance of these sources?
2) How should desirability of specific objectives be determined? How should feasibility of attainment of objectives be determined?
3) What is the usefulness of a statement of educational objectives in making other curriculum decisions?
4) What components must be considered in organizing curriculum for effective learning?
5) How much synthesis of these components can and should be effected for the teacher before he begins his teaching?
6) What elements, if any, are common to all major curriculum questions (1958, p. 391)?"

Questions such as Goodlad proposes are necessary to a better understanding of what a conceptual framework, or curriculum design should offer. So are definitions offered by other curriculum planning investigators.

To Herrick (1950) the curriculum design is a statement of the patterns of relationships which exist among the elements of curriculum as they are used to make one consistent set of decisions about the nature of the curriculum for the child.

Taba (1962) identifies a good conceptual framework as a way

of organizing thinking about all matters important to curriculum development: what curriculum consists of, what important elements are to be considered, how to choose and organize learning experiences and content, what the sources are which direct the choosing and organizing, and how sources information and criteria are translated into curriculum decisions.

Emans (1966, p. 327) argues that there are several ways of establishing the relationships of the elements in a conceptual framework and their relative importances. Therefore, to him, the framework is analogous to lighthouses at sea which do not tell where to go, or restrict movement, but do fulfill a necessary function of guiding movement and warning of danger spots.

Some Curriculum Models

Certainly Eman's point about several ways of establishing relationships and importances is well taken. Though several of the models investigated have much in common there is considerable that is not the same, more often in terms of emphasis of a particular element.

Alberty (1967) makes a strong plea for a model which reflects the process of change, in our society and in the individual learner. She would include a full range of curriculum sources. In particular, the changing setting in which a school operates, the goals of education in a democratic society, and the varied teachers as creative persons. Another determinant source of importance

would be the varied natures of each subject.

The individual changes we wish to create in a child to develop him as a mature individual require that the model reflect increasing attention to processes by which an individual learns. Alberty (1967, p. 205) defines a 'mature' individual as one who has:

1) a real and accepted self-concept.
2) a consistent value system.
3) a sense of becoming, of seeing the purpose and meaning to human life.
4) good relationships with others in terms of respect empathy and understanding, cooperative nature, and ability to act confidently on an individual basis.
5) an orientation to life which is flexible, adaptable, creative, sensitive, continually learning and problem solving.
6) a desire to contribute to society.

These behaviours should be so developed that they operate effectively now and in the world in which he is going to live in the future. Such a model, with emphasis on changes, would in itself have to be a flexible, easily changed one.

Tyler (1950) suggests a model in which tentative objectives are established after a study of the learners and the statements of subject matter specialists. These objectives are then screened through learning theories and educational philosophies accepted by

the school for which a curriculum is being planned. From these screens fewer, but consistent and related objectives emerge. On the basis of these objectives suitable learning experiences and content are selected then organized in ways which will lead to the achievement of the objectives. The final element is evaluation, based on the operation of the curriculum, to discover strengths and weaknesses. On the basis of the appraisals the model can be modified and improved. This cycle is considered to be continuous so that the model is updated consistently.

Similar to Tyler's model is Taba's (1962). First the objectives are achieved through a determinant step. They are then classified according to three education levels - general, schoolwide and classroom. For consideration in the determinant steps are:

1) culture and its needs;
2) the learner and learning processes;
3) areas of human knowledge;
4) democratic ideals.

Classification is by types of behaviour, content areas, and areas of needs.

Taba is very insistent that there is a logical order to the elements which go into a curriculum model. Indeed, she faults other models because of their inconsistent logic.

After the objectives are chosen comes the selection of learning experiences, then the organizing of the curriculum, followed by scope and sequence checking. Although there is an

established order these three elements are interdependent and there is provision for a constant relating back and forth.

Finally, an evaluation step assesses the outcomes of the curriculum and feedback provides for curriculum improvement.

A five phase curriculum model is outlined by Wheeler (1967, p. 30) who, in the preface to his text, acknowledges that he was largely influenced by Taba, among others. The phases are:

1) Seclection of aims, goals and objectives. (Wheeler makes the distinction that aims are general, goals apply to school level, and objectives are for the specific instructional level.)
2) Selection of learning experiences.
3) Selection of content or subject matter.
4) Organization and integration of learning experiences and content with respect to the teaching - learning processes in the schools and the classroom.
5) Evaluation of phases 2, 3, and 4 in terms of how well they met objectives, goals and aims.

He, too, emphasizes the sequential logic of the order of the model elements. Also, such a model should be cyclic, and continuous ever striving to improve itself.

Emans proposes a model of concentric circles. The key determinant is 'Values' which resides at the centre of the model but casts its influence as far as the outermost ring (Emans, 1966, p. 330). The values reflect the beliefs and philosophies of the

educational system and must be considered to affect the decisions made at each ring in the curriculum planning process. The rings in order of inner to outer are, after values:

1) Society;

2) Learner;

3) Content of life;

4) Statement of objectives;

5) Selection of projects, methods, materials, etc.;

6) Organization of activities;

7) Actual experiences of the learner;

8) Evaluation of experiences.

These are Emans' lighthouses which guide and warn the curriculum planner.

Reviewed as a background to Emans' own model is that of the General College of the University of Minnesota developed in 1943. This model is fitted to a triangular form. The base reflects the determinant qualities of the philosophies of life and education of those responsible for planning a curriculum. The left side represents the needs and interests of the individual (learner), the right side the needs of society and the resources of the school. The apex of the triangle represents the outcomes.

Another interesting model which varies considerably in emphasis from those of Tyler and Taba is that recommended by Beauchamp (1956). To him the curriculum should be conceived as the design of society. Of major importance as determinant factors are:

1) custom;

2) social needs;

3) institutional peculiarities;

4) individual needs.

The curriculum planning should be by all interested parties - board of education, professional personnel, organized lay groups, and unorganized patron groups. These people form a curriculum council from which stems numerous committees to consider:

1) the purpose and function of the school;

2) selection of subject matter;

3) child behaviours;

4) organization for teaching;

5) intent

6) goal direction;

7) instructional guide preparation;

8) evaluation.

Foshay (1969) states in closing his review of curriculum development:

"When a comprehensive curriculum theory is built it will have to take into account not only learning methods and teaching methods but also the nature of knowledge to be learned, the nature of the student who would learn it, and the nature of the social responsibilities shared by the teacher and student. For if education is a moral affair before it is a technical affair, then the grounds for moral behaviour have to be incorporated in one's theory of education action (p. 280)."

A person attempting the creation of a curriculum model will benefit from a consideration of each of these models and their component elements.

Curriculum Model Elements

Elements are the building blocks of the curriculum model. They have definite order and importance for the curriculum maker. As the investigators whose models have been reviewed point out the schematic model is only a brief reminder. Each element must be expanded to include questions, principles and criteria that apply to its particular influences on the curriculum making decisions.

From the study of the curriculum developers cited it can be seen that elements to be considered in any curriculum model are:

1) determinants and objectives;
2) selection of learning experiences and content;
3) organization of learning experiences and content;
4) evaluation.

Determinants and Objectives

Foshay (1961, p. 13) remarks that intellectual goals must not be pursued without remembering that man is also an emotional, an aesthetic, a social, a biological, a creative and a spiritual creature.

With accelerated change about us the curriculum should foster skills, attitudes, knowledge and behaviours which enable the individual and society to recognize and to solve new problems, and to invent new solutions according to the 1961 California A S C D Statement of Beliefs (Hanna, 1961). Consequently, creativity, critical thinking, and the fullest development of individual

resources should be the major goals of the educational process.

Tyler (1950, p. 3) asks how objectives should be attained and from what sources? He suggests in answering that the two prime determinants are the learner and society. After considering the needs of these the curriculum maker will, no doubt, end up with an unwieldy number of sometimes conflicting objectives. These are reduced by passing them through two screens. The first screen is constructed of the statements of philosophical beliefs of the school system. Those objectives which are contrary to the beliefs are taken out. The second screen is fashioned from psychologies of learning accepted by the system. Again, objectives which are contrary to these are rejected.

For example, a statment of philosophy adhered to may recognize the democratic value that each individual is important regardless of race, colur, or creed, or social status. Any objective which would lead to a selection of learning experiences which would violate this belief must be eliminated. Similarly, if a particular taxonomy of cognitive growth (e.g. Bloom's) was adhered to then objectives which would set tasks impossible for a child at particular points in the sequence of cognitive growth would have to be removed, or at least revised.

The end result is an acceptable number of important, consistent objectives. They must be stated in a clear, helpful form which includes both behaviour and content information.

Taba (1962) established criteria for the formulation of objectives. These criteria state that a statement of objectives

should:

1) describe both the kind of behaviour expected and the content or context to which that behaviour applies
2) be stated analytically and specifically enough to avoid doubt as to behaviour expected
3) be so formulated that there are clear distinctions among learning experiences required to attain different behaviours.

These first three criteria demonstrate Taba's concern that objectives be very clearly stated, particularly in terms of the learning behaviours expected. She offers three more criteria:

4) Objectives are developmental, representing roads to travel rather than terminal points
5) Objectives should be realistic and should include only what can be translated into curriculum and classroom experience
6) The scope of objectives should be broad enough to encompass all types of outcomes for which the school is responsible.

As stated these seem perfectly reasonable but Taba complains that too often objectives are not interconnected, partially due to the segmenting of a curriculum into single units. The accumulative objective is ignored. Also, objectives often profess high ideals which in practice can not be achieved. Such unrealistic objectives are foredoomed. Finally, a lack of comprehensiveness is a commonly voiced criticism of educational objectives, and many aspects of

child development for which education should be responsible are not encouraged.

When these criteria are applied to rational objective development based on analyses of the determinants, society and culture, studies of the learner and the learning process and the nature of knowledge then objectives for the selection of learning experiences and content will emerge.

The objectives should be classified, ideally according to a combined content and types of behaviour hierarchy. However, classification is usually by one or the other of these. Taba elects the one more popular in recent years, which is types of behaviour, and expands upon her approach to classification.

Included in the hierarchy of types of behaviour are:

1) knowledge (facts, ideas, concepts)
2) reflective thinking (interpretation of data, application of facts and principles, logical reasoning)
3) values and attitudes
4) sensitivities and feelings
5) skills

Such a classification, if ordered and given necessary priorities, will illustrate the beliefs of the educational system whose aims it states.

Selection of Learning Experiences and Content

"Learning experience refers to the interaction between the learner and the external conditions in the environment. Learning takes place through the active behaviour of the student; it is what he does that he learns, not what the teacher does (Tyler, 1950, p. 41)."

This definition of learning experience points out the importance that must be attached to the selection of learning experiences. Tyler (1950) offers certain general principles:

1) The student must have experiences that give opportunity to practice the kind of behaviour implied by the objective
2) The student must obtain satisfaction
3) The behaviour expected must be within the range of possibility for the student
4) There are many particular experiences which could be chosen to achieve the same objective which allow the teacher opportunity for creative planning
5) Learning experiences usually bring about several outcomes (some desirable).

Obviously, it is the development of behaviours that is of priority importance. Suitable content can be selected which assists the development of the behaviour implied. In this way content is the means, not the end.

Parker and Rubin (1966, p. 1) propose that process (synonymous with Taba's types of behaviour) is in itself the highest form of content. They deplore the dichotomy between process and content. Their claim is that it is in the teaching of

process that learning becomes a perpetual endeavor - not something that terminates at the end of the schooling years.

Foshay (1961) suggests much the same in his comments on the discovery method:

> "The discovery method is not a new subject-centeredness; to call it subject centered is to miss the point. It is centered upon an attempt to teach children to grasp the intellectual means through which knowledge is discovered, in the hope that they may thus become active, not passive, learners (p. 14)."

Taba (1962) adds that content and experiences must be valid and significant. They must be consistent with social realities. They must support balance of breadth and depth. They must provide for the achievement of a wide range of objectives. They must take into account the experiences and the learning abilities of the students. They must be appropriate to the interests and the needs of the students.

After the selection of the learning experiences and content comes the organization of them.

Organization of Learning Experiences and Content

Organize the learning experiences and content in a logical order for learning. This requires consideration of chronology, scope, and several other classifying systems. Major criteria are continuity, sequence and integration (Tyler, 1950)

Continuity is the building into the curriculum continued opportunities to reuse learned behaviours vertically, throughout the grade levels. Sequence is the development of complexity in

learning experiences as the child develops. Integration, on a horizontal level, ties behaviours learned in one subject with other subjects.

Cay (1966) stresses the importance of the criteria of articulation. This is similar to integration plus continuity. He defines articulation as the coordinating, continuing and unifying of learning experiences from Kindergarten to Grade Twelve. Obviously, this necessitates mult level curriculum planning and revision.

Taba (1962) emphasizes again the importance of keeping the two dimensions - content and learning experiences - in focus, to avoid confusion in curriculum organization. Important criteria are sequence, providing for cumulative learning, and providing for integration. Also it is necessary to preserve and protect both the logic of the content or subject matter and the psychological sequence of the learning experiences.

It may seem that the organization of learning experiences and associated content is the last step in the chain of curriculum making. All that is left is to implement the curriculum in the classroom. True, this step is next. But it is really only one facet of perhaps the most important element in a curriculum model. Evaluation.

Evaluation of the Curriculum

Evaluation is necessary to keep the curriculum alive. Time, new ideas in educational philosophy, new ideas in learning theory and changes in society are going to affect the validity of curriculum

objectives. The greatest affect will be based on appraisals of the curriculum in operation, though.

Evaluation asks how well the learning experiences and content as selected and organized are producing the desired results (Tyler, 1950, p. 68). The answer, obtained through checks of the strengths and the weaknesses of the curriculum and the teachers and the conditions which promote the curriculum, will aid in its improvement.

The purpose of any curriculum is to effect desirable changes in the behaviours of children. Therefore, measuring the changes in those behaviours will provide answers to the questions about curriculum effectiveness.

Tyler (1950) suggests that the appraisal of children's behaviours can be carried out through observation, questionnaires, provoking children to act or produce, and with pencil and paper tests. Some appraisals to measure major objectives should be administered in the early stages of the development of the behaviours leading toward the attainment of the objectives. They should also be administered at the end of the set of learning experiences, and, again, in a follow-up study.

From this stems a replanning of the curriculum, a revision of learning experiences, and more appraisal so that in a continuing cycle the curriculum can be constantly refined and improved over the years. This approach is superior to a casual judgement approach.

Other values derived from evaluation according to Tyler

(1950, pp. 80 - 81) are:

1) evaluation motivates learning;

2) the needs of individuals and/or groups are revealed;

3) evaluation gives information about the success of the school.

From Curriculum Model to Curriculum Guide

The elements to be considered are well established. The process of using them is well explained. But who should initiate a development of a new curriculum guide? And what should it look like?

Taba (1962) suggests an inversion of the present order of curriculum development. Begin with planning the separate teaching-learning units and lead from these to an overall curriculum design. By using this approach the problem of gaps between theory and practice could be eliminated. She claims that designs of curricula are developed with meager foundation in experiment with practice, and implementation is carried on with insufficient understanding of theory. Teaching-learning units prepared by teachers (who, of necessity, will have to explore some theory) can be treated as experimental units to be tested, revised, and retested until they form a concrete foundation on which to build a design.

The curriculum instructional guides and general framework resulting from such a procedure will be more meaningful and acceptable to teaching staffs. Thus it will affect classroom practice much more positively.

The teaching-learning unit is, in effect, a curriculum model applicable at the classroom level of curriculum making. It includes eight steps:

1) diagnosing the needs of the children whose behaviours the teacher wishes to affect
2) the formulating of specific objectives which should be fairly comprehensive and include consideration of concepts to be learned, attitudes, sensitivities, and feelings to be developed, ways of thinking to be reinforced, strengthened or initiated, and, habits and skills to be mastered
3) selecting content
4) organization of content
5) selecting of learning experiences suitable to the content and objectives
6) organizing learning experiences
7) evaluating
8) checking for balance and sequence.

Two important guidelines for the physical structure of the curriculum guide are the definition of curriculum adopted by the curriculum maker, and the intended uses of the curriculum. Presumably two purposes of the curriculum will be as a teaching tool, and as a predictive system for pupil behaviour changes which are sought and can be attributed to the school (Beauchamp, 1964).

Tyler (1950) indicates five steps generally in use in the

process of planning a unit of organization.

1) There must be agreed upon a general scheme of organization (e.g. specific subjects, broad fields).

2) There must be agreement of general organizing principles (e.g. increasing abstraction, expanding horizons).

3) There must be agreement on the type of low-level unit to be used (e.g. daily lesson, teaching unit).

4) There must be source units developed which will be in the hands of each teacher as he works with a particular group. (These units allow flexibility for the teacher who can select, adapt and modify according to the needs and interests of particular groups. In the aesthetics field such units are often organized around something to be done, or a series of appreciation experiences.) Tyler comments that there "is still opportunity for a great deal of creative work in developing highly effective schemes for constructing source units in the various fields of the school curriculum (p. 67)."

5) There must be use of pupil-teacher planning for particular activities suited to a particular class.

In planning a useful curriculum which will function as a guide to the teachers using it Klohr (1965) advocates the use of a model, rather than innovative hit and miss approaches. He bases his view on a review of curriculum planners (including Herrick, Goodlad, Miel and Phenix).

The structure of curriculum guides vary in terms of components included and emphases made. In a survey of emphases and trends in current curriculum guides Wagner (1968) lists the following common characteristics.

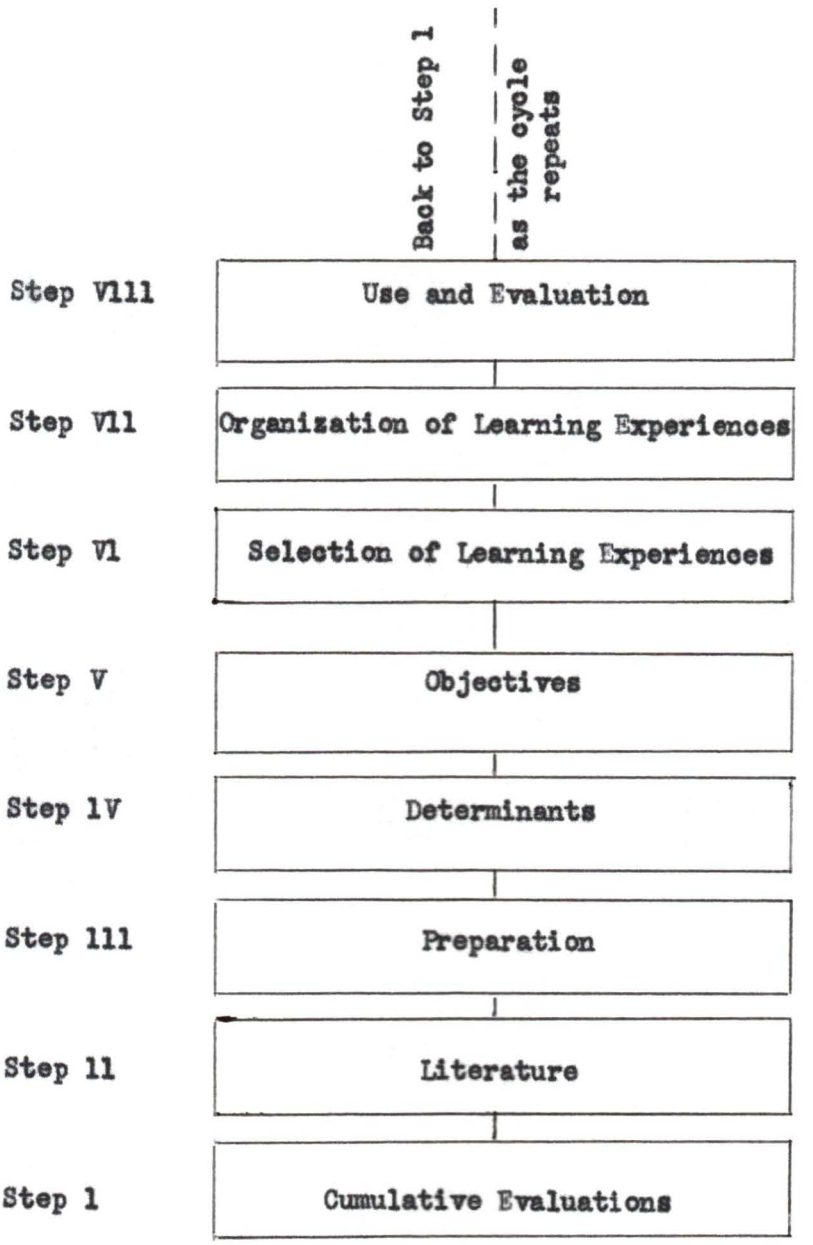
"1) Cooperative teacher-pupil planning is encouraged.
2) Emphasis is on the inquiry method/problem-solving approach.
3) There is opportunity for the teacher to select and provide a creative curriculum.
4) The general structure is one of unit organization usually ordered and including these components:

   A. Statement of Unit Objectives.
   B. Content to be Studied (includes concepts and supportive information).
   C. Learning Activities.
   D. Educational Media used.
   E. Ways of Evaluating.

5) A wide variety of experiences and sources of information is utilized.
6) There are provisions made for many first-hand experiences.
7) Allowance for individualized and special interest area instruction.
8) There are opportunities for sharing learning and experiences with classmates.
9) The guiding philosophy is frequently included for the teacher.
10) Language Arts skills are consistently put to functional use.
11) There is an inclusion of a specialized vocabulary section where needed.
12) Curriculum planning is recognized as a continuous process.
13) Attempts are made to draw out the latent talents of children by actively involving them in exploration of ideas of importance and often immediate personal concern.
14) Curriculum is often locally constructed (p.317)."

CHAPTER 111

A MODEL FOR THE DEVELOPMENT OF CURRICULUM SOURCE UNITS

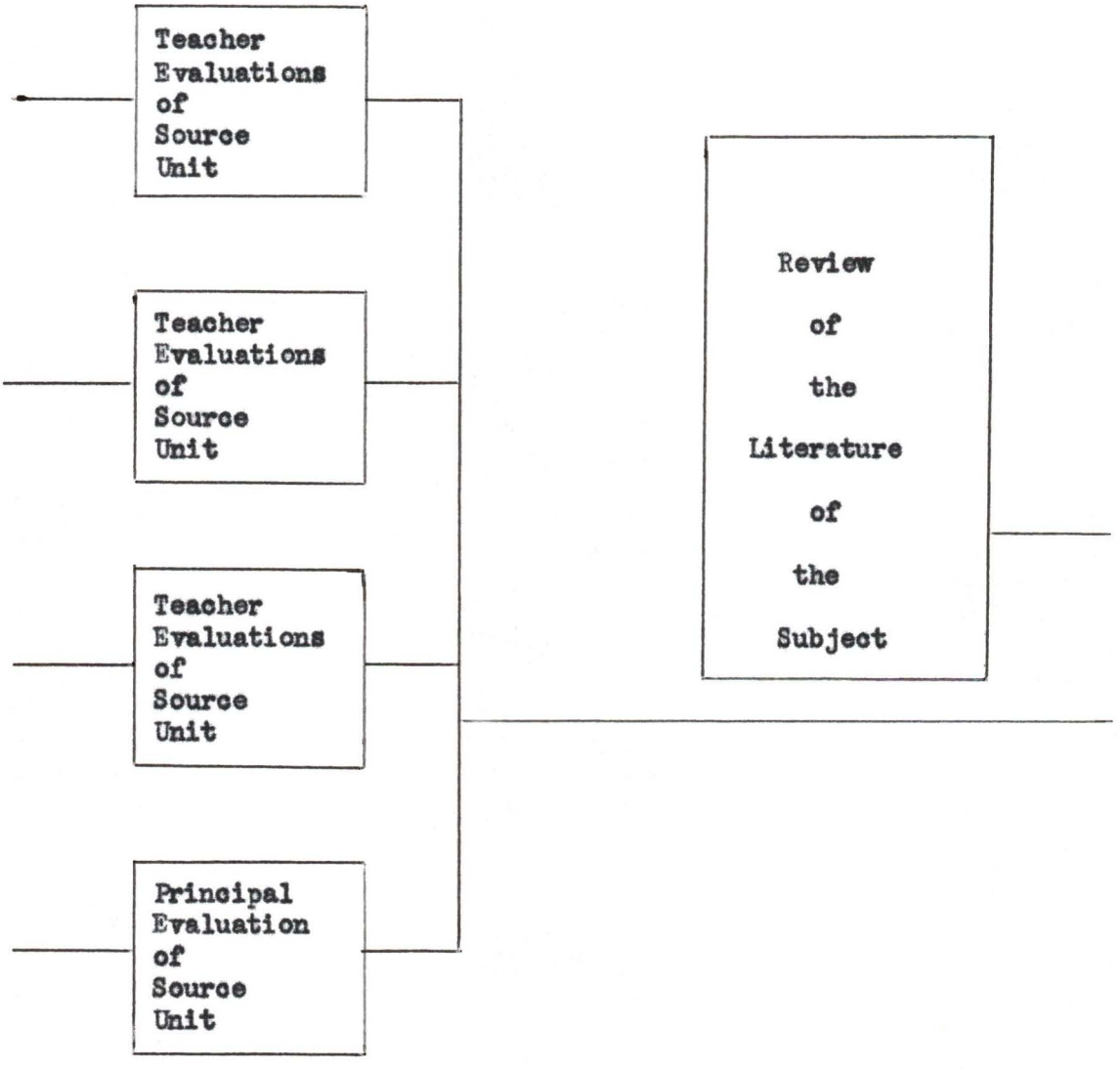


Step VIII and Step I

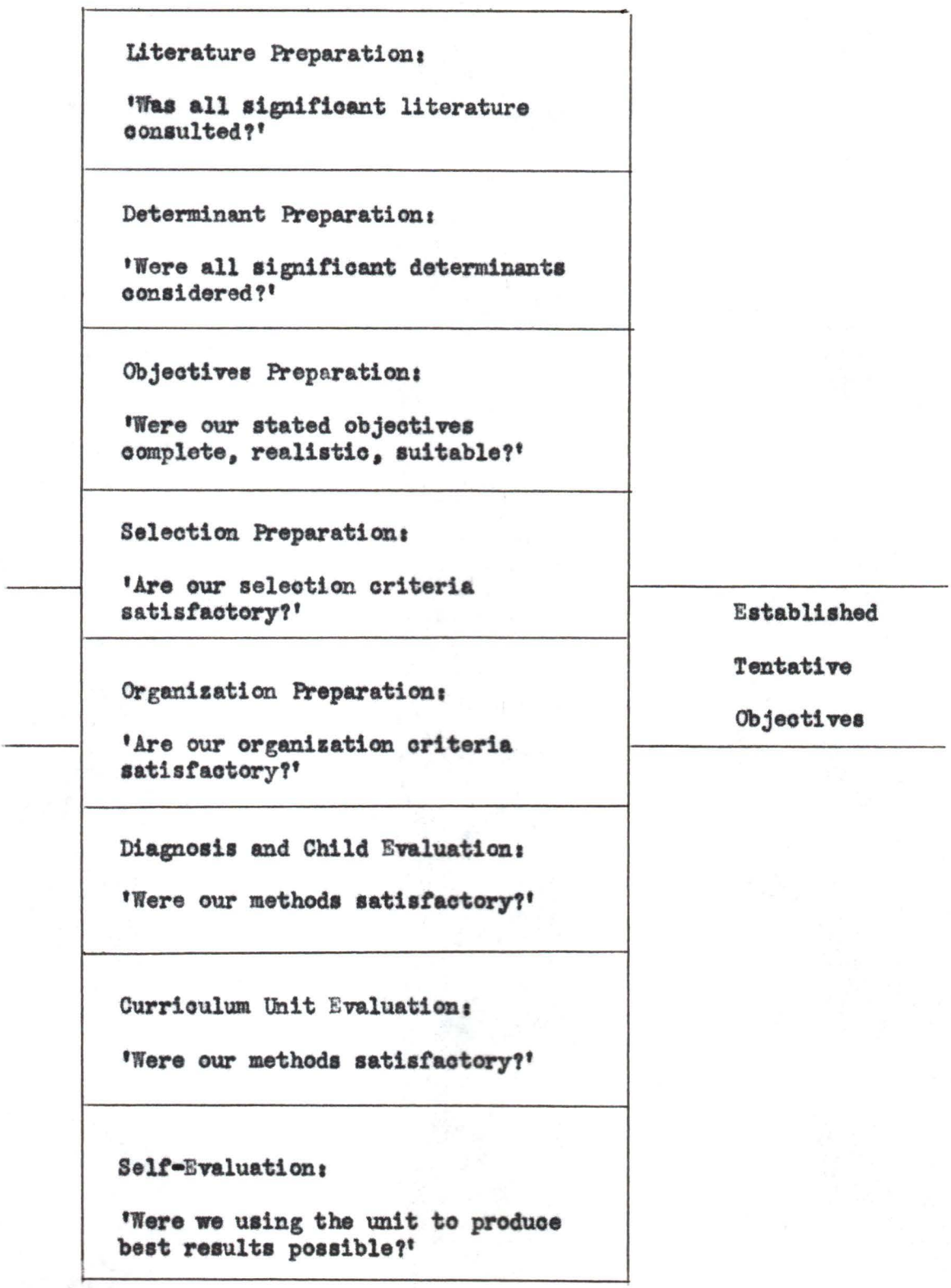
CUMULATIVE EVALUATIONS

Step II

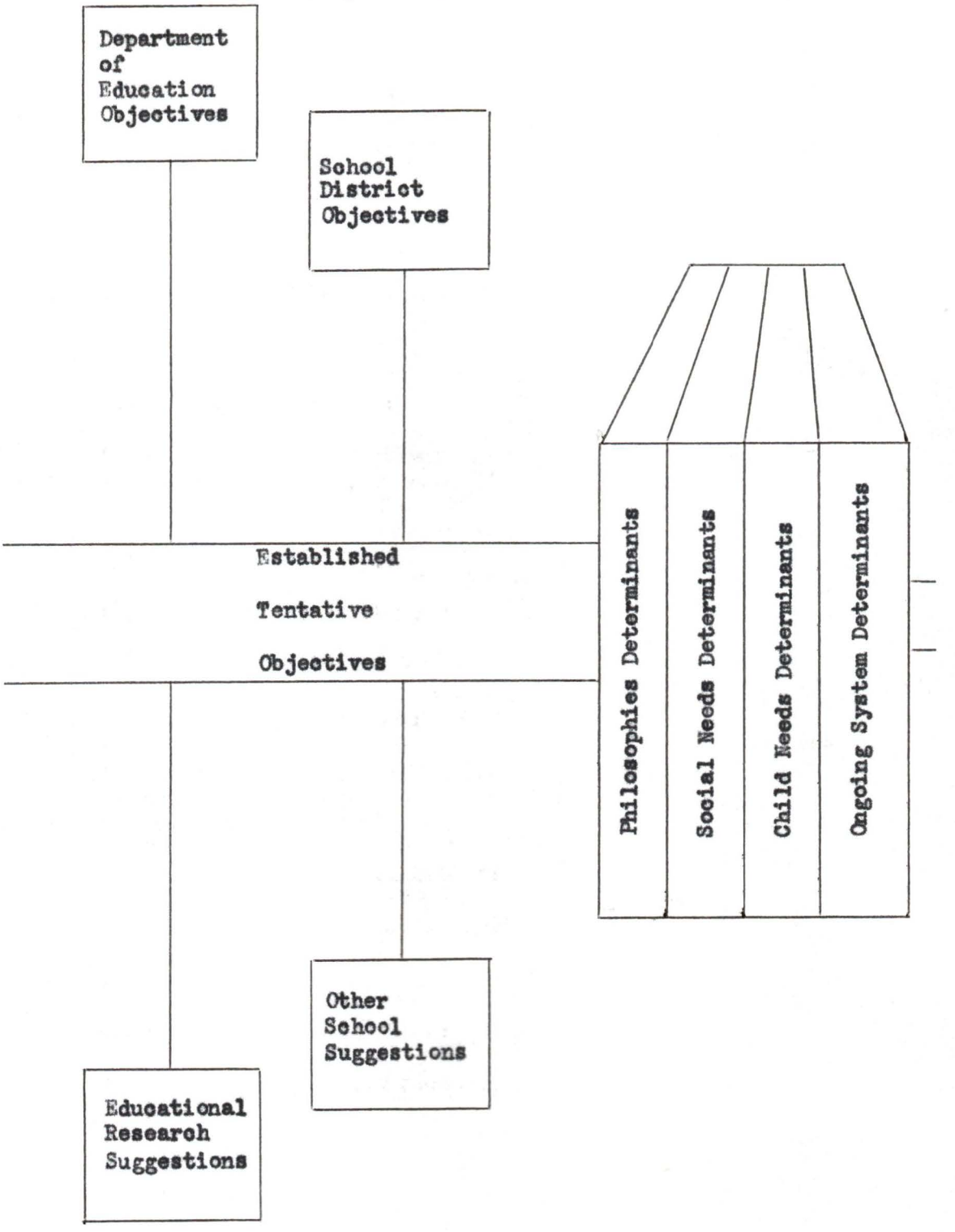
LITERATURE

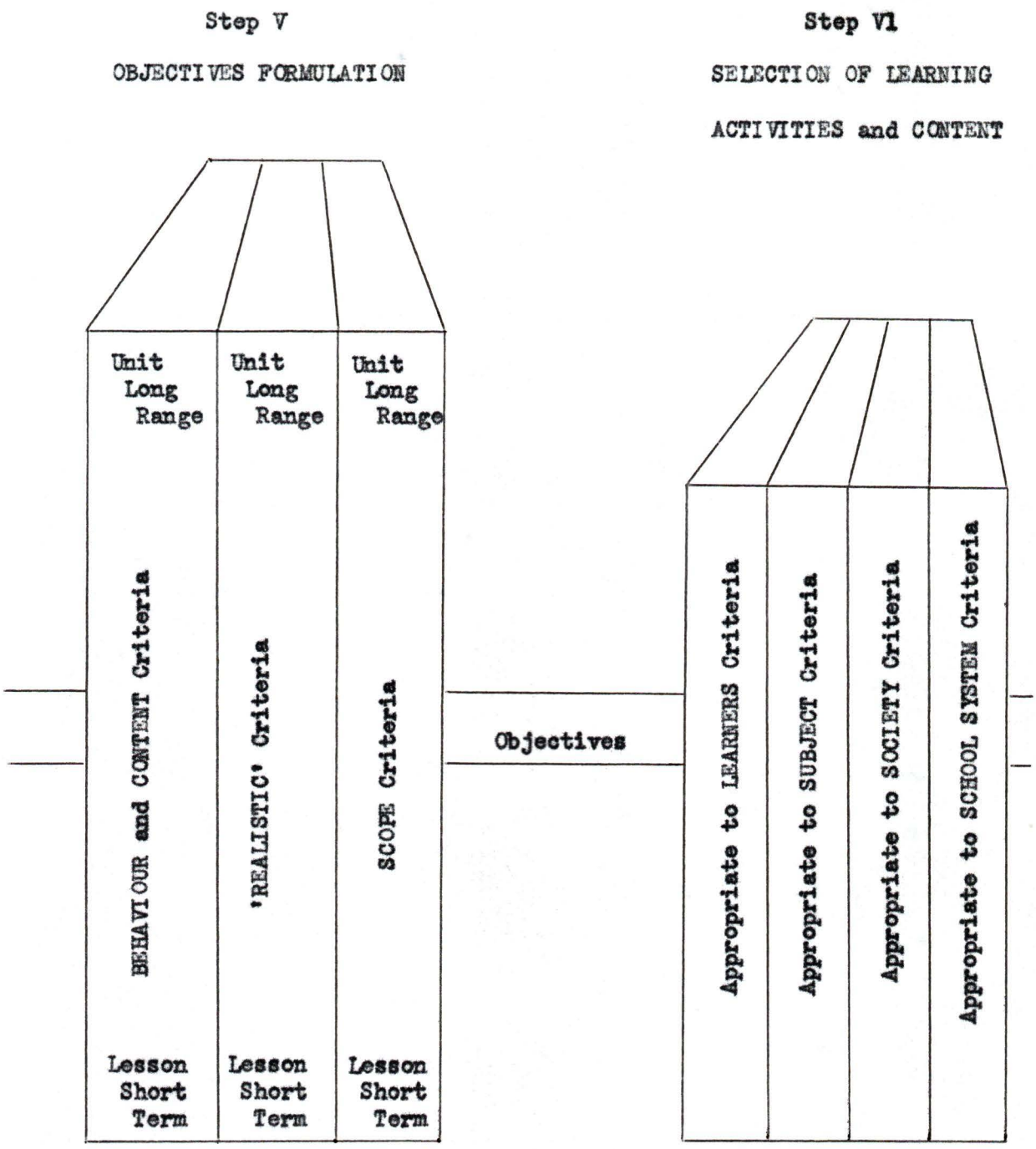


Step 111 - PREPARATION



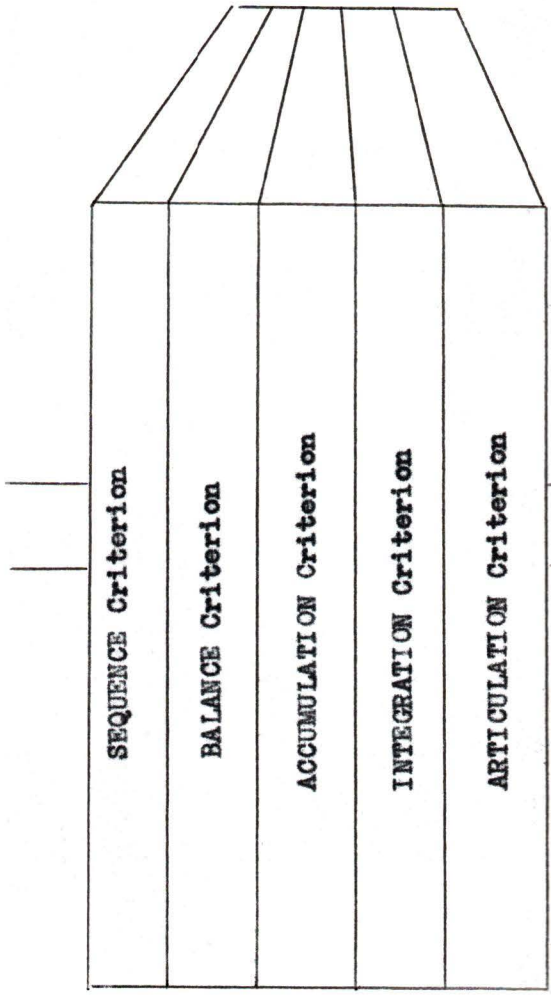
Step 1V - DETERMINANTS




Step V
OBJECTIVES FORMULATION
Step VI
SELECTION OF LEARNING
ACTIVITIES and CONTENT
Unit
Long
Range
Unit
Long
Range
Unit
Long
Range
BEHAVIOUR and CONTENT Criteria
'REALISTIC' Criteria
SCOPE Criteria
Lesson
Short
Term
Lesson
Short
Term
Lesson
Short
Term
Objectives
Appropriate to LEARNERS Criteria
Appropriate to SUBJECT Criteria
Appropriate to SOCIETY Criteria
Appropriate to SCHOOL SYSTEM Criteria
Objectives are refined
and stated according
to criteria.
Question: 'Why are you
including those learning
activities and that
content?'

Step VII

ORGANIZATION of LEARNING ACTIVITIES and CONTENT



Source Unit

UNIT USAGE

Child Involvement in Unit Planning

Specific CLASS/CHILD DIAGNOSES and Unit Modification to produce TEACHING - LEARNING Unit

Child Involvement in Unit Planning

Specific CLASS/CHILD DIAGNOSES and Unit Modification to produce TEACHING - LEARNING Unit

Child Involvement in Unit Planning

Specific CLASS/CHILD DIAGNOSES and Unit Modification to produce TEACHING - LEARNING Unit

Specific SCHOOL/ CLASS DIAGNOSES (cumulative) to produce SOURCE UNIT Modifications

Question: 'Why are you organizing that particular sequence and balance of learning experiences?'

Using the Model

A curriculum source unit is, as the name implies, a source of curriculum learning experiences. It is for the use of the classroom teacher. The unit is developed at the school level by a curriculum resource person who will, of course, seek the suggestions of all teachers using the curriculum during all planning steps.

The essential feature of the model is that it reminds. It reminds the curriculum resource person and the teachers to consider important determinants and important criteria. It is really a series of question screens which ensure that only worthwhile, well-considered objectives, learning activities and content are well-organized into the unit. It does not state, unequivocally, that something must be so. It merely asks should it be?

The steps of the model are ordered into a logical sequence but it is unlikely that the resource person can, or should, attempt to consider each step in isolation. As he progresses from step to step there is a constant need to relate to earlier and later steps and to keep in mind the criteria which direct the curriculum development. Some of this will be on a carefully prompted conscious level, much of it will occur naturally in his subconscious. This ability to relate will stem from familiarity with the model and the curriculum planning process.

Like links in a spiral chain the unit model steps wind around and around year after year. But unlike an ordinary chain

each set of step-links is not identical. Due to an annual appraisal carried out by the teachers and the resource person the unit is constantly improved. Each step is reviewed, revised and modified, if necessary, in the light of new information and unit performance.

For clarification a few drama objectives and learning activities are presented at the end of the following discussion of each step. They are modified as they pass through the model screens.

Step 1: Cumulative Evaluations

If the source unit is being newly developed evaluations will stem from experimental units tried. When a source unit has been in use evaluations by teachers who have used the unit during the year will be available. An explanation of evaluation procedures and purposes recommended will be found in the discussion of Step VIII and Step 1, at the end of this chapter.

Step 11: Literature

The second step in the preparation of a curriculum unit is to be familiar with what the subject specialists have to say. This is a matter of reviewing all the worthwhile literature available when embarking on the start of a new unit, and reviewing any new literature when improving a previously developed unit.

This process will produce ideas for tentative objectives, learning activities and content, organization and evaluation

procedures. Notes concerning these should be made.

For the drama unit the resource person read all the literature available on the subject of drama in education. Richard Courtney, a specialist in the field, was consulted.

Two objectives, with associated learning activities, tentatively selected from the literature were:

1) Objective - to develop the ability to create dialogue suited to a particular character.

Learning Activity 1. Hold an imagined conversation with your mother.

Learning Activity 2. Be a minister delivering a sermon to a sleepy congregation.

2) Objective - to develop the ability to express ideas with fine hand movements.

Learning Activity 1. Move fingers as if typing a letter on an imaginary typewriter.

Learning Activity 2. Mime the using of a small object.

Step 111: Preparation

Obviously, the desire to develop a curriculum unit arises out of a need. The need is either for a new curriculum (as in the case of the drama curriculum unit) or for an improved one. Therefore, the cumulative evaluations of the experimental learning experiences tried in the classrooms or the cumulative evaluations of the unit that has been in operation are going to be the

first things considered. The questions: 'What supported the achievement of objectives?' and 'What did not support the achievement of objectives?' will guide the review of the unit and suggest areas needing revision.

All determinants may not have been included. They may have imposed unnecessary limitations. The objectives may not have been complete enough, realistic enough, appropriate enough. Criteria of selection and organization may be misguiding those procedures, as may the criteria of evaluation. In all these considerations the resource person and the teachers will also be examining their own performances within the developing and using the curriculum unit.

This step of Preparation is extremely important. Because it takes the resource person and teachers quickly through all the steps of curriculum unit development it acts as a primer and keys their minds to do the more complete considerations of each step which now follow.

Step IV: Determinant Screens

A curriculum developer does not work in a vacuum. Though he may dream of the ideal he must consider the real determinants which will affect the development of any curriculum unit. Each will contribute a bit of foundation or direction and, unfortunately at times, limitation. However, to ignore determinants weakens the end result.

Obviously, as he prepares his unit the curriculum resource person must remain aware of what the subject specialists stated, as this is a prime source area. He should also be aware of the recommendations of others who have similar responsibilities. These include the local school district Administration, the Department of Education curriculum development branch, and educational researchers (through literature and local University faculty). Also, he should be aware of similar developments in other schools.

Next the recognized determinants are each considered in terms of how they can, or should, or must affect the proposed unit objectives. To do this the objectives are screened through the determinant groups. A logical order is established in the model. First comes Philosophies, followed by Social Needs, Child Needs, and the Ongoing System. Each of these contains several sub-determinants.

'What is the role of the school and of education?' That is the question which must be answered by the resource person as he screens his tentative objectives through the Philosophies determinants. His answer will likely be what he and his staff believe, tempered by the views of researchers, the district Administration, and the Department of Education advocate. It is not likely to be a clear cut answer but it should be firm enough to allow him to decide some priorities. Education is first and foremost for the development of the individual. Or, Education is the preserver and transmitter of the cultural heritage. Or, the school is the agent to promote change in society. Certainly,

whatever roles he accepts for Education and his school and the priorities he puts to them must direct his curriculum unit to a major degree.

The Social Needs screen asks the resource person to consider the effects of the physical and cultural environments of his school area. 'Would any of the objectives tentatively established prove to be unrealistic or impossible to achieve because of the following?'

A. Physical:

1) types of housing,
2) public services and facilities,
3) size and location of community (e.g. rural or dense urban),
4) economic standing,
5) landforms,
6) climate.

B. Cultural:

1) historical traditions,
2) political affiliations,
3) group interests (e.g. religious, racial, labour, management, environmentalist).

The Child Needs screen asks if any of the objectives would prove to be unrealistic or impossible because of needs related to the social environments and the growth patterns of the children.

Some basic child needs are:

1) food,
2) clothing,
3) shelter,
4) health,
5) association with others,
6) self-image

These will vary, of course, according to age and particular environment type.

Physiologically the capabilities of the children must be considered. For the resource person this is a general consideration based on knowledge of the age group characteristics gained through experience and reference to the teachers who have assessed individual capabilities of those for whom the unit is being developed, and to researchers in the field.

Similarly, psychological capabilities must be considered. They include:

1) emotional characteristics (likes and dislikes, attitudes, enthusiasms, temperaments),
2) mental growth (perceptual abilities of self, of others, ego development, concentration and absorption spans),
3) cognitive processes (conceptualizing and symbolizing abilities, creative thought abilities).

Again, the resource person will draw from experience, his staff and researchers. In all probability the school will have established in its over-all curriculum plan the theories of learning which all

its sub units will adhere to.

Perhaps the screen which brings ideal down to real most dramatically is the final one. The Ongoing System. It recognizes the influence on objectives of authority groups, facilities, time, systems and personnel.

The authority groups associated with education and the school (e.g. government, district supervisors, professional groups, parents) can influence the objectives of the curriculum openly or behind the scenes using the tools of money, direct instructions, and public opinion.

Facilities (which includes equipment and materials) that are not available can not be used. If objectives require their availability then, in all likelihood, the objectives must be eliminated.

Time is ever an important consideration in the school. The time necessary to achieve an objective must be weighed against the worth of the objective versus all other claims on school time. Only the best returns for time invested can be accepted. (This determinant reminds the principal and the teachers of the importance of integration and articulation.)

Systems are the school's accepted teaching methodologies and routines. There may be greater stress on the traditional rather than the highly innovative. There may be little or a great deal of team teaching or platooning. Timetabling of special space and facilities may be rigid or flexible. Active learning (with its

associated sound and movement) may be accepted or frowned upon. Undoubtedly, the curriculum unit produced must be able to fit into the accepted scheme of school operation.

The availability in the school of personnel who can effectively use the curriculum unit is a matter for serious consideration. Teachers, despite the unifying label, are probably as individual a group of individuals as the curriculum resource person would ever want to meet. Each one is going to personalize the unit. Therefore, the unit must be so constructed as to allow this yet still ensure that each teacher involved, in spite of his uniqueness, will find it possible to achieve the stated objectives of the unit.

Creative drama is based on the philosophy that the role of education is to develop the whole person to his maximum potential. Also, because drama encourages individual expression to such a great degree, the philosophical belief that the school is the agent of social change is implied. The drama unit developed in Chapter IV is for a school which adheres to these philosophical beliefs. The example objectives passed through the Philosophies determinant screens with no trouble.

The area from which the school population is drawn is middle class suburban. Social needs of the children are met very well. Neither of the example objectives were screened out, but the first objective was amended to read 'suitable character dialogue'.

The basic child needs are well met in the school community. The example objectives passed through this screen. However, at the

classroom level these objectives may well be screened out.

In the intermediate grades a substantial number of children may find fine hand movement very difficult. Or, if exceptional psychological problems exist the ability to create spontaneous character dialogue may be impaired. These objectives must be screened more carefully, then, at the classroom.

Parents and supervisors were willing to accept innovative curriculum in this school. Some teachers in the school were willing to be directly involved, others were willing to tolerate the associated sound and movement. Therefore, the example objectives (along with the whole idea of a drama unit) passed through those parts of the ongoing system screen.

A limiting screen was that of facilities availability. A lack of proper space (i.e. a drama studio) and a limitation of time that large movement space (i.e. the gymnasium) was available meant that less emphasis could be placed on the creative movement element of the drama unit. These limitations did not affect the two example objectives.

The amended drama objectives that passed through the determinant screens could now be considered acceptable to the school for which the unit was developed.

At this point they were stated as:

1) Objective: to develop the ability to create suitable character dialogue spontaneously.

2) Objective: to develop the ability to express ideas with smaller muscle movements.

Step V: Objectives Formulation

The objectives which emerge from the determinant screens now need to be formulated according to criteria which will ensure that the objective statements are useful, realistic and complete. The curriculum resource person is responsible for stating the major objectives of the source unit. The lesson objectives, which will be much more specific, will be formulated by each teacher as needed and will support the achievement of the long range major objectives. Some examples of specific lesson objectives should be included in the unit.

Criteria of usefulness:

1) Objectives should state learning activities as well as content (subject matter).
2) Objectives should be quite specific at the classroom level.
3) Objectives should be justifiable.
4) Objectives should be feasible.
5) Objectives should allow for means of evaluating what they plan to achieve.

Criteria of being realistic:

6) Objectives should only include what can be translated into school environments experience.
7) Objectives, while satisfying the need for specificity, should still allow for flexible adjustments according to unexpected determinants or an obvious lack of success.

Criteria of completeness:

8) Series of objectives should represent variety in learning activities and content to satisfy needs and interests of children and to support achievement of a multiplicity of educational aims.

9) Series of objectives should permit the development of behaviours in children in a logical sequence of complexity and sophistication that recognizes the rates of change possible in those children.

The two example objectives were amended as they passed through the behaviour and content criteria screen. At this point they were stated as:

1) Objective: to develop the ability to create spontaneously suitable character dialogue in an imaginative manner using clear, expressive speech.

2) Objective: to develop the ability to create spontaneously communication of ideas in an imaginative manner using smaller muscle movements.

Step VI: Selection of Learning Activities and Content

Learning activities are the behaviours used to either learn a subject content or to reinforce the behaviour itself in a lesson (e.g. questioning, reading, miming, analysing).

Content is the subject matter to be learned or to aid in the reinforcing of a particular behaviour (e.g. arithmetic facts, stories, historical dates, chemcial materials).

Having formulated acceptable objectives, the next step is to choose a number of learning activities and content ideas that will offer the teachers ways of achieving those objectives. The overriding question for the curriculum resource person is 'Why have you included those learning activities and that content in the unit?' For the teachers the question will be modified to 'Why have you chosen that particular learning activity with that content for those particular pupils at that particular point in their curriculum?' The answer to both questions must be: 'Because these are the learning activities and content that will best allow us to achieve the stated objectives of the unit.'

Certain criteria, which really stem from determinant and objective formulation criteria, will assist the resource person and teachers in making from a wide field of choices the most defensible selections. These are criteria of appropriateness.

Appropriate to learners:

1) Relevance. All facets of the learning experiences selected should be relevant in terms of the children's previous experiences, present needs (e.g. active involvement, rewards, responsibility), and future needs.

2) Interest. All facets of the learning experiences selected should be appropriate to the interests

of the children on individual and group bases.

3) Values. What values are being taught implicitly in the learning experiences selected (e.g. moral: right vs. wrong, social: stasis vs. change, mental: rote vs. creative).

4) Associated learning. Although the selection of subject matter may be appropriate in terms of one objective achievement it may undermine the achievement of another objective. No learning experience is isolated and children will learn more than one lesson from it. If associated learnings are not desirable then the selection must be rejected.

Appropriate to subject:

5) Scope. A balance between breadth and depth of learning experiences must be considered. How broad should content coverage be? How deep should learning in a particular content area be?

6) Integration and articulation. How do these learning experiences integrate with concurrent experiences in other subjects, and with anticipated future learning experiences?

7) Evaluation. The learning activities and content selected should allow for satisfactory evaluation.

Appropriate to society:

8) Relevant. Learning experiences selected should be relevant to contemporary social conditions. Some

consideration of relevancy to anticipated future social conditions should also be attempted.

9) Integration and relation. Learning experiences selected should attempt to relate to and integrate with valuable learning experiences children have outside the school (e.g. from television, pleasure reading, hobbies, movies, clubs and youth groups, parent teaching).

Appropriate to system:

10) Learning experiences selected should be suitable in terms of existing facilities, equipment, materials, timetabling, teaching methodologies, personnel.

The learning activities tentatively selected to support example objective one were changed to suit the selection criteria. The first one became:

to hold an imagined conversation between a mother and her child complaining about a distasteful food.

The second one was changed to:

be a circus barker inviting people to see a circus show.

The 'minister giving a sermon' activity was rejected on the basis of lack of child experience and possible unwanted associated learning.

The activities tentatively selected to support objective two were retained.

Step VII: Organization of Learning Activities and Content

Although organization comes, by implication, after selection the two processes must really occur concurrently. The overriding question for the curriculum resource person is 'Why are you organizing that particular balance and sequence of learning experiences?' For the teacher this question will be modified to 'Why are you organizing those learning experiences for those particular pupils at that particular point in their curriculum?' Again, the answer to both questions must be: 'Because these learning experiences organized this way will best allow us to achieve the stated objectives of the unit.'

The general criteria of organization relate to sequence, balance, accumulation, integration and articulation.

1) Sequence. There are several sequence orders available. For example:

   a) simple to complex.

   b) concrete to abstract.

   c) parts to whole.

   d) whole to parts.

   e) random discovery.

   f) chronological.

   Which one or combination of several will allow the most effective achievement of objectives?

   These orders must be related to particular sequences of child development recognized to occur generally in the subject area for which the unit is being planned.

For example:

a) the development of independence.

b) the development of a social role, of social responsibilities.

c) the development of various cognitive processes.

d) the development of various physiological abilities.

2) Balance. To provide opportunities to achieve a maximum number of desirable objectives and to maintain enthusiasm for learning a good balance in scheduling types of learning activities and content should be attempted.

3) Accumulation. The method of accumulative learning will vary depending upon the sequential ordering but in all areas of development a learned behaviour needs opportunities for reinforcement. These opportunities must be available in the unit and chosen by the teacher.

4) Integration. The cumulative learning can be further assisted if learning experiences in one unit are integrated with those in other concurrently used subject units.

5) Articulation. The process of integrating learning activities to assist cumulative learning should be extended throughout appropriate grade levels to ensure reinforcing of learned behaviours year after year. (One way in which the resource person can do this is by planning source units for grade level groups. E.g.

Intermediate.)

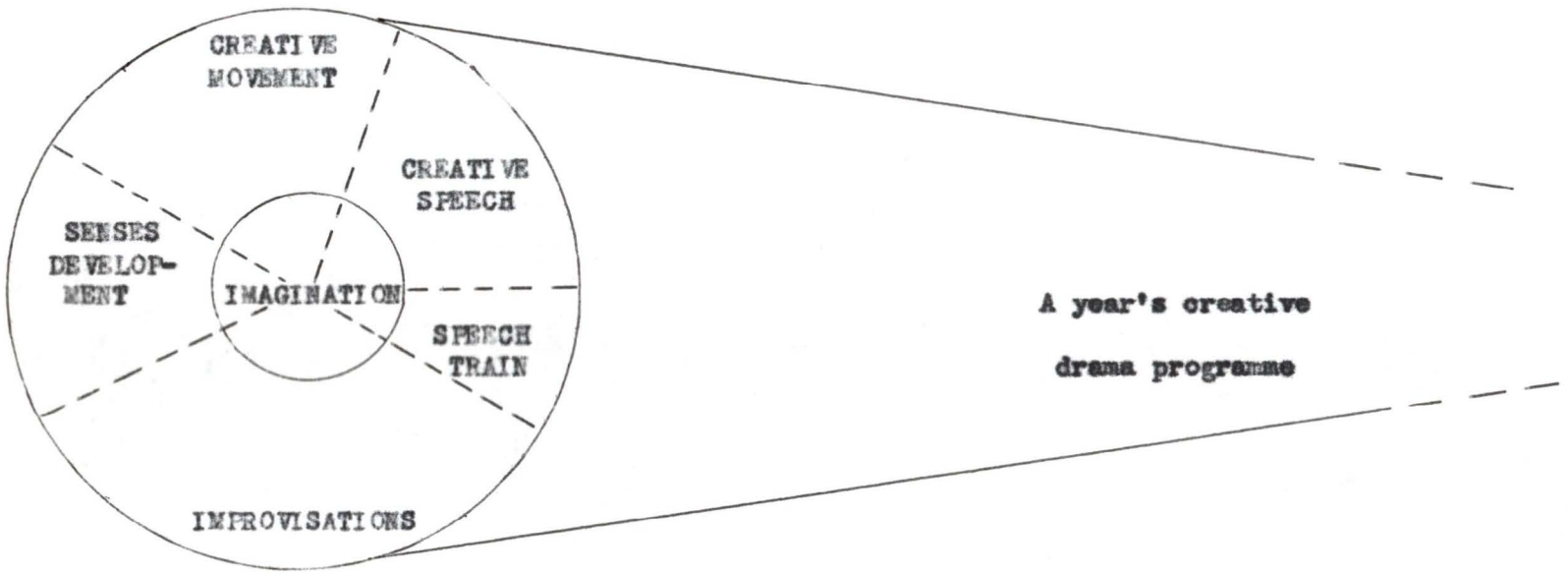
Once the statements of determinants, the formulation of objectives, and the selection and organization of learning activities and content is done the unit needs only to be structured into a usable form so that it can fulfill its role: a guide for the classroom teacher.

Often included in a source unit are:

1) sample lesson procedures,
2) list of necessary and/or useful facilities, equipment, materials,
3) 'control' methods,
4) evaluation methods,
5) a glossary of terms and a reference section.

The teacher uses the source unit in planning a suitable classroom teaching-learning unit. He knows that the learning experiences included in the unit have been screened thoroughly and that all are usable. Yet he is still permitted creativity and flexibility in arranging the unit best suited to his particular children. He can even encourage child involvement in the class planning procedures.

Also, because he was involved in the preparation of the source unit the teacher can safely modify the unit by bringing in activities found in other references, created by himself, or by the children because he is aware of all the screens to be used and all the questions to be asked.



Improvisation involves the use of skills from all elements. Emphasis can be varied from one element to another depending upon need.

Imagination is the core of all creative drama activities.

Ability to use each element of creative drama, separately and in combination, develops as children progress through sequence of learning experiences. The sequence is basically simple to complex.

The structure of creative drama could be illustrated as in the figure 'Creative Drama Elements'. The core of the drama is the imagination, which is part of all elements. Improvisation is the major activity and involves the use of all the other elements. A good balance of learning experiences would be, as shown in the figure, approximately:

1) 50% in improvisation
2) 15% creative speech
3) 15% creative movement
4) 15% senses development
5) 5% speech training.

The sequence of organization is basically simple to complex as the skills involved are developed. Also evident is a whole to parts order in the organization of improvisation activities, and a parts to whole order in the selection of activities for the other elements of drama.

Drama, as a subject, aims to develop natural skills. Content is only important in that it aids skill development. Therefore, subject material used in learning experiences can be drawn from the whole curriculum spectrum allowing for much integration and articulation, particularly in the language arts and social studies. The opportunity for accumulation is inherent in the structure of drama illustrated.

A good drama programme would develop the skills of the children through ability levels ranging from very poor to very good during the schooling years. The teacher must discover at what levels the

children are at the beginning of each year then select and organize experiences which will allow optimum progress toward the unit objectives. Evaluation, both diagnostic and achievement, is basically through informal observation.

Step VIII and Step 1: Evaluation

Continuous evaluation by teachers and frequent evaluation by the curriculum resource person will, if the results are acted upon, keep the curriculum unit improving. Evaluation is the continuing step of unit development and is the foundation on which unit redesigning is based.

There are definite areas of responsibility which can be listed, although there is considerable overlap. The resource person evaluates:

a) the continuing acceptability of the major objectives of the unit.

b) the continuing acceptability of source unit determinants and criteria.

c) the economic feasibility of supporting the unit in the light of other demands on school resources.

The teacher evaluates:

a) the continuing acceptability of the objectives of the modified teaching-learning unit.

b) the progress of the children in achieving the desired behaviours as established by the objectives.

This evaluation is for diagnostic (most important) and recording achievement purposes.

c) himself and the continuing acceptability of the presentation of the unit.

The child evaluates:

a) the continuing acceptability of the unit as related to his personal interests, needs, enthusiasms.

b) his own efforts, attitudes and achievements within the learning experiences offered to him by the teacher and the unit.

All these assessments have value and should be accumulated and referred to during the source unit revision process.

Certain criteria of evaluation will be helpful to the principal and teachers in particular.

Criteria for evaluation of the source unit:

1) Be complete. Evaluation of all steps is necessary.

2) Be consistent with objectives. Is the actual unit performing in accordance with the objectives formulated?

3) Be continuous. Evaluation should be consistent and frequent.

4) Be integrated with and supportive of teacher-pupil evaluations, and self-evaluations.

Criteria for teacher-pupil evaluations:

By appraising the child's achievements we measure the success of the unit.

Evaluations should be:

5) consistent with teaching - learning unit objectives.

6) complete and comprehensive.

7) positive to support and encourage child improvement.

8) specific enough to assess specific behaviours.

9) suitable in type to the behaviours being assessed (e.g. formal, informal, verbal, written).

10) supportive of pupil self-evaluation.

11) valid in that it produces a true assessment of what was meant to be assessed.

12) continuous.

13) diagnostic evaluation should be an indicator of needs.

CHAPTER IV

A DRAMA CURRICULUM SOURCE UNIT FOR THE INTERMEDIATE GRADES

The Drama Programme in the Intermediate Grades

The importance of creative expression through art, music and drama has become widely accepted in recent years. In many British and American schools drama has had an accepted place in the curriculum during the past fifteen to twenty years. A well integrated programme of dramatic activity has been a recommendation for several years in the B. C. Programme of Studies for the Intermediate Grades. Found as a sub-section of the Language Arts programme drama to develop self-confidence, to improve speech and movement, to develop the spirit of cooperation, and to vitalize other subject matter has been promoted.

Dramatic play is natural to children. Its use in education permits active learning. Research into how children best learn supports an active, rather than passive, approach to learning. Dramatic play, Creative Drama, and the Dramatic Method allow for, indeed must be permitted, such active learning activities.

The following is a statement of principles in the approach to drama in the elementary school. They are offered for the guidance of the teacher, who is ultimately responsible for planning and developing a Drama Programme based on an understanding of the place and importance of drama in the education of every child, and of the particular needs of the children whose education he is entrusted with.

(1) Dramatic activities should be a part of each child's experience, not the prerogative of a talented few.

(2) Drama in its various aspects should be an integral part of the total curriculum, not merely a series of isolated activities unconnected with everyday living.

(3) The opportunity for original creative expression through drama has a desirable influence on the growth of the child and promotes the development of aesthetic appreciation, self-confidence, cooperation, and several other valuable learning traits. It also develops abilities which permit each child to enjoy Child Drama, which is an art form in its own right.

(4) Creative expression in drama does not imply the complete absence of discipline and direction. It is best promoted within the limits of carefully considered controls. There is a happy medium between the one extreme of leaving the child completely free to do as he pleases, and the other extreme of giving the child specific rigid instructions for copying and conforming to adult standards. In drama the former (until strong self-discipline has been developed) leads to chaos. The latter to stifled imaginations. Somewhere in the middle ground as it suits each particular drama activity is best.

(5) Drama consists of several parts and is best taught through an appropriate variety of activities.

(6) Every child is capable of deriving some benefit and satisfaction from drama. What drama can do for the child is of far greater significance than what the child can do for drama.

(7) The primary aim of the Drama Programme is not to produce

actors.

To the Classroom Teacher

This curriculum guide is organized as follows:

Section One entitled Drama Programme in the Intermediate Grades presents a brief statement of the content and the philosophy of the various parts of the total programme. This section is designed to give an overview of the whole programme.

Section Two entitled Intermediate Drama Outline is designed to give practical information and assistance for the teaching of particular parts of the programme.

A list of useful references, teaching materials and a Glossary of Terms will be found in the Appendices.

The Drama Programme suggested is the result of a review of the practical experiences in classroom drama of many teachers and researchers. It has been prepared for the guidance of the average classroom teacher. A breakdown of drama activities has been included which offers sample learning activities, teaching ideas and other helpful information in each section. It will be the responsibility of the teacher to select from and add to this programme those activities suited to the children and the school situation.

A background of Theatre experience is not necessary (except for the optional Theatre skills section). It is recommended that the teacher attend any in-service, workshop or other drama teacher training activities available. Where possible University level courses in the Creative Drama subject and Dramatic Method would

prove beneficial to those teachers able to take them. However, a teacher who has a genuine and sympathetic interest in children, who has patience, who understands the values of using drama in education and is willing to start from where he feels confident can develop a worthwhile drama programme with a minimum of teaching drama preparation.

THE DRAMA PROGRAMME IN THE INTERMEDIATE GRADES

The Intermediate Child and Drama

Children in Grades IV to VI are capable of more sophisticated drama activities than primary children even if they have not experienced an actual Drama programme in the primary grades. Their oral communication skills, which are an integral part of drama, are quite well developed. Their more mature bodies are capable of a wider range of movement, from subtle to gross, with an almost adult level in skills of balance and agility. Their more extensive background knowledge gained from several years of schooling, literature, movies and television lends much fuel to fire imaginations.

The teacher need not be as concerned about the wide range of individual abilities found in a group of intermediate children as he would for most of the other subjects on the curriculum. The very nature of drama allows each child to create at his own level with what he has to work with. And, drama is natural to children. So no matter how far along a child is he can experience success in any of the drama activities suggested in the guide, if they are offered in the right way. A drama programme should contain learning sequences which progress from simple to complex and which consistently lead to the development of more sophisticated behaviour. The child must trust the teacher. When trust and a friendly rapport become cornerstones of the drama activities then the natural spontaneity and enthusiasm of the intermediate child will make the drama lesson sparkle.

Time Allotment

The suggested time allotment for any intermediate grade is seventy minutes per week. There are several ways in which the teacher could allot this time. Freedom to do so is essential. Some guidelines for time allotment are:

a) A drama lesson does not always require a set number of minutes. An imagination game could be played in as little as three minutes, a movement activity can be carried out in five or ten minutes.

b) Suit the times to the needs and enthusiasms of the children.

c) In order to allow some definite planning of balance in the programme it would be advisable to schedule at least one thirty-five minute period each week.

An example of a weekly allotment might be:

1) One thirty-five minute period.

2) One fifteen minute period.

3) Four five minute periods.

Because so many of the drama activities are closely related to Language Arts and Physical Education activities the enthusiastic teacher can find extra time which may legitimately be used for drama.

Teaching Materials

The only essential item is a control instrument. This is something which produces an easily heard noise even when many children are creating sound simultaneously. An ideal instrument is

It is better at times to have a small area. One in which the boundaries are too extensive can upset the senses of the children and detract from their creative activities. Acoustics can be an annoying problem in overly large spaces, too. Control becomes more difficult as children spread farther away from the teacher. When the gymnasium is used for drama it is a good idea to limit the usable area with benches, or floor lines, to an approximate twelve hundred square feet (ideally, thirty feet by forty feet) which is an optimum area for the average sized intermediate class according to experts in the field.

In the classroom if the desks are movable a very useful space can be made. A few practice sessions of quiet and efficient moving of desks to the perimeter of the room are very worthwhile. Cloakrooms, storage rooms, and even hall space can be effectively utilized by small groups. Each child can discover enough body space around, on and under his desk for limited movement and miming activities.

Good neighbour relations are always valuable in a school environment. Therefore control of unnecessary noise and movement plus consistent reminders to consider others will be a major factor in a drama programme. Done in a positive and encouraging manner control will not be detrimental to drama creativity. Use the control instrument only when necessary and insist on absolute cessation of all sound and movement. This can be quite a fun game in itself for the children. Encourage discussions about cooperation and respect for the rights of others. Positive discipline which emphasizes pupil responsibility for his own behaviour will have a better effect than negative discipline which can adversely affect the enthusiasms

of the whole class. Children can even improvise control problem situations, acting out the right and wrong behaviours. When a child sees himself as his classmates see him he is encouraged to improve his behaviour if the need is shown.

Content Areas

The primary aim of drama in education is to develop the whole person ... in mind, in body ... in such a way that he achieves full and competent use of all his natural resources. The general aim of the Drama programme is to fashion for each child drama as a tool which he can use in a natural, positive, self-motivating manner to learn and experience those things considered necessary to achieve the primary aim of education.

Creative movement and creative speech are combined spontaneously to form improvisations. These occur naturally in children but as the natural talents of the athlete need developing so do the natural dramatic abilities of children if they are to reach their full potential.

Seldom is one aspect of drama used in isolation. However, a particular aspect can be partially isolated and emphasized in a drama lesson. This is the basis of the structure of the content offered in the guide. So the teacher will select a sequence of activities from sections titled Imagination Games, Creative Speech, Creative Movement and Mime, and Improvisation. These selections should be interrelated and encourage progress from simple to more complex child behaviours. The teacher should not hesitate to aid the development of any aspect of drama if the opportunity arises even

though that aspect may not be the emphasis of the particular lesson being taught.

In addition to the more creative content sections some technical sections are included. These are Speech Training, and Theatre Skills. The occasional inclusion of speech exercises will improve the equipment used in creative speech. In a similar fashion the Physical Education activities will be improving the creative movement equipment. Theatre skills are an optional section of the intermediate programme. Undoubtedly, some of the children will be eager to perform on stage before an audience. Whether this is advisable is a decision to be made by the teacher. Several drama in education experts recommend against Theatre production for children younger than twelve or thirteen. For those who are confident and able to perform some knowledge of basic theatre skills is valuable. Even the other children can benefit from such knowledge as it will increase their appreciation of drama as a performing art.

Imagination Games

Imagination games provide children opportunities to use and develop their imagination in confidence. All facets of life involve the use of imagination. Imagination is essentially dramatic in nature. A better developed ability to use and understand imagination will enable the child to better cope with the world he inhabits.

A stimulation of the senses that encourages a unique and spontaneous response is the basis of Imagination games. The emphasis may be on one, all or a combination of the senses.

Naturally, stimulation of the seeing, hearing, and feeling senses is easiest and most suited to the classroom. Smell and taste should not be ignored, however.

This type of activity can be engaged in at anytime. Only a few minutes are needed to stimulate the imaginations of a whole class. Often teachers use these imagination games for 'breaks' between lessons. They also form part of the 'warm-up' in any drama lesson.

Usually the teacher introduces a stimulus (it may be "Listen to this sound", or "See this object", or "Smell this aroma") and asks the children to concentrate on it and imagine all the things that it could be, or that it could be associated with. In the early stages of development stimuli should be simple, concentration time should be short. As abilities improve complexity and duration can be increased.

After concentrating on the stimulus children should be given an opportunity to share their ideas. This may be in pairs, small groups, or with the whole class. Whatever the approach chosen for sharing it must be emphasized that there is no <u>right</u> and <u>wrong</u> attached to an idea. Every idea is a valid idea deserving of credit. Even no idea is acceptable, although sensitive teacher encouragement can usually uncover ideas from even the most self-conscious child. No child must ever be made to feel wrong, or inadequate because he was not able to imagine anything.

Imagination games should be a constant part of a drama programme. They are excellent for leading up to improvisations, but they need not be abandoned after improvisations are introduced.

Creative Speech

Creative speech is concerned with developing an ability to communicate with ease, confidence and spontaneity. It is not formal speech training although good, clear speech is encouraged as part of the over-all approach to improving communication.

The basic activity of creative speech is the spontaneous creation of dialogue. The reason for creating dialogue is offered by a stimulus which sets up an imagined situation. For example, the sound of a bell may stimulate in one child the imagined situation of a fire alarm and he would create dialogue to suit ("Fire! Fire! Call the fire department. Evacuate women and children first.")

This is another drama activity which can be fitted to any few suitable minutes, or which can form the basis of a full drama lesson. Its close association with the vocabulary building, creative writing aspects of the Language Arts make it valuable as a warm up for such subject lessons.

As with the Imagination games the teacher should introduce a stimulus, allow time for imagining situations and the creation of suitable dialogue, then encourage the sharing of ideas. To avoid a chaotic babble caution the children to create the dialogue in their heads and not to call it out as it would interfere with other people's imaginings.

The creation of good communication abilities is essential to human beings. Seldom do we prepare scripts before talking to each other. Speech is created spontaneously and a poor ability to do this can be a staggering handicap. Obviously, the more opportunity

given to children to develop this ability under secure and encouraging conditions the better able they will be to communicate effectively.

Creative Movement and Mime

In addition to allowing mobility body movement is another way of expressing ourselves. What is moved and how it is moved expresses thoughts and moods. Being aware of body movements and what they say improves the ability to communicate.

In drama creative movement allows children to develop knowledge and control of their bodies, which eventually leads to a consciousness of the body's powers of expression. Movement permits a healthy release of energies and emotions. Also, depending upon the stimuli used,movement experiences develop intuitive feelings for and responses to time-beat, rhythm, climax, atmosphere and characterization, plus a full and sensitive use of space including a sensitive awareness of others. These are elements of dance training, but in creative movement they develop naturally and acceptably for all children.

Stimuli offered is usually sound. A simple hand beat on a desk or rhythm instrument is enough to start children moving in a marvellous variety of ways. Add in a variety of imagined environments (e.g. underwater, in space, anywhere on earth) and the movements will develop even more. Suggest that the children be other creatures or objects to further encourage movement experimentation.

Space is an important consideration when planning a movement activity. Suit the stimuli to the actual school environment used. For example, in the classroom when desks are not moved out of the way limited movement objects such as rooted trees, or boulders in a cave are better suggestions than big movement objects such as horses and pterodactyls. Limited space usually calls for limited time and a few minutes break between other lessons may be the best time to schedule such activities. Use the cleared classroom and larger gymnasium space for longer, large movement lessons.

Although the teacher never instructs children to "move like this" a certain amount of quite direct suggesting will be necessary to ensure that children explore the full possibilities of body movement through space. Some children may never explore behind themselves at floor level, for example, unless they are carefully encouraged to do so. A good movement programme will allow children to develop and improve movements small to gross, slow to fast, weak to strong, in and out, up and down, forward to backward, separately and in sequences of increasing complexity, as individuals and elements of various sized groups.

Improvisations

Improvisations incorporate natural talent and enjoyment of dramatic play into a process of developing desired behaviour. The aims of the separate parts of creative speech, creative movement and mime, imagination games are, of course, the aims of improvisation. A desire to improve improvisations motivates children to respond well to speech training and Theatre skill activities.

An improvisation is a simple play created spontaneously without a script. A highly developed reading skill is, therefore, not a necessary prerequisite. Nor is a memory suited to line memorization.

Children are natural playmakers. In the drama programme the challenge to the teacher is to channel this natural ability into worthwhile learning experiences while improving the natural abilities.

Although improvisations are built from the separate parts of drama it is not necessary, or indeed advisable, to insist on a completion of basic creative speech and movement activities before attempting improvisations. More often a teacher will motivate speech and movement from improvisation experiences. The general rule to observe is do what the teacher and the children feel confident in doing.

Initially improvisations in pairs or very small groups is advisable. Remember that these are not performances. Work toward increasing confidence in ideas and cooperation between partners. The development of improved technique can be left until these qualities are well established. There will probably be limited form to the plays as the teacher observes them - no clear beginnings, middles or ends. Children may talk at once, intersperse dialogue with directions about who should do or say what next, and not speak clearly in terms of sense and voice projection. The important point is to develop the self-confidence, the cooperation, and the trust in the teacher. Until trust in the teacher is well

established children will not create at their full potential.

When the teacher feels the children are ready then improvisations in larger groups, some performance for other class members, careful and encouraging teacher and class criticisms can be introduced. Do not allow comments that will inhibit participation in drama. Positive discussion with his peers can be very effective for promoting improvement in the individual's speech and movements, and in the group planning of improvisational plot and action.

When a whole class, operating in groups using all available space, is happily improvising the appearance to a casual observer is, undoubtedly, chaotic. There is, apparently, only random, uncontrolled movement and noise. This is when many teachers, unfortunately for the children, throw up their hands in horror (and anticipation of a surprise visit by the principal) and stop everything to return to a nice quiet activity. The early stages of improvisation are similar to the scribble stages in Art. They are necessary but not forever. Out of them grow tremendous abilities of great value to the child's education.

Obviously some control must be exerted. Start developing internal controls at the outset. Make the children aware of good drama manners - most importantly that we do not interfere with others. This includes others in the classroom and others in the rest of the school. When excitement overrides the internal controls use the control instrument (e.g. a tambourine) which <u>always</u> means <u>stop everything</u>. Then remind them again of the

non-interference manners. It will not be long, if you are consistent, pleasant but firm, until the habit of good manners is well established and the improvisation lesson will lose some of its chaotic overtones.

The introduction of imagination-stirring stimuli is a suitable way of motivating improvisation making. "Make me a play that uses the sound of this bell." From such a simple request a variety of plays will be forthcoming. Children need less than a hint of an invitation to improvise and they're off! Another good drama manner to insist upon is that all teacher instructions and suggestions be listened to carefully before jumping up to form groups.

How to choose groups is an area deserving of careful consideration. When children are permitted to choose their own groups they will consistently choose the same. Although it is a valuable experience for them to do the choosing the sameness will limit creativity and originality. The same dominant children will always push their ideas. Arbitrary choosing by the teacher can lead to dissatisfaction and a lessening of creative energies, too. A good idea is to make a game of the choosing. For example, drawing names out of a hat gets good response, provides variety and is easy on the teacher.

Some groups will want to perform all the time, for their own class and for others. Developing performers is not the aim of an improvisation programme. Only allow performance when an objective of a lesson is the development of constructive criticism in the

manner described earlier. Too much performing leads to showing off and copying in some, to embarrassment and inhibited participation in others. These are not desirable traits. Also, most children would much rather be doing than watching.

Speech Training

Speech is an expression of the personality. If the ability to speak clearly and effectively is developed in the child he is less likely to be frustrated in the expression of his personality. The aims of speech training are to develop good communication skills, a feeling for language, an awareness of the child's own speech sounds. These, in conjunction with creative speech activities, further the development of the whole child - the primary aim of all the drama activities.

Areas of speech training considered for this Programme are: voice confidence, projection, enunciation, vowel and consonant emphases, and speech control. There are many activities which include these areas. Speech games which involve similar sounds, rhymes, tongue-twisters, or chain storytelling, for example. Radio plays, choral speech, recitation of verse and prose can be offered. Even simple training exercises in proper breathing and vowel and consonant delivery can be included in the Intermediate programme.

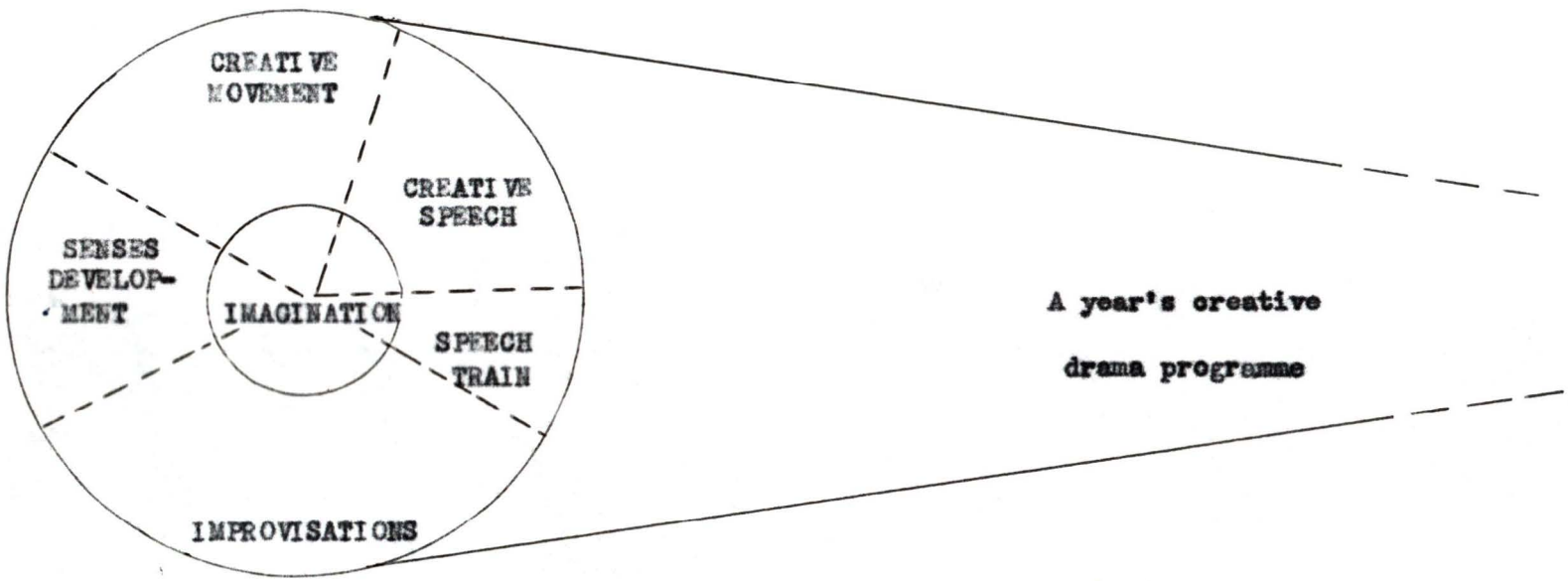
This is another part of the Programme which can be fitted to suitable short periods. In many cases five minutes is more than enough to run through two or three speech games. This can be a warm-up activity for an improvisation lesson, also.

Most teachers have probably used some of the speech activities

offered in this Programme as part of their regular Language Arts programme. The introduction of such games is not difficult as it requires no unique space or material. Usually just a brief explanation of how the game works and away you go.

In some instances the use of a tape recorder is extremely effective. This allows the child to hear himself and this is often enough to promote self-improvement.

Again encouragement is the byword. Avoid situations which embarrass but do be firm in encouraging even the shyest child to participate. Speech is so important that no child should be left in silence. If asked to do so with good manners and proper consideration children can well help each other. There may well be some children who have speech problems (e.g. stuttering, nasal twang). It is not part of the Drama Programme to attempt to correct such defects if they are very severe but these children cannot be ignored. If you remember that this is not a performance oriented activity and really offer encouragement these children can show a similar level of development as the average.



Improvisation involves the use of skills from all elements. Emphasis can be varied from one element to another depending upon need.

Imagination is the core of all creative drama activities.

Ability to use each element of creative drama, separately and in combination, develops as children progress through sequence of learning experiences. The sequence is basically simple to complex.

DRAMA UNIT OBJECTIVES

Imagination Games (Senses development):

1) to develop the ability to confidently offer imaginative ideas in response to stimulation of each of the five senses, singly or in any combination, using real stimuli
2) to develop the ability to confidently offer imaginative ideas in response to stimulation of each of the five senses, singly or in any combination, using imagined stimuli
3) to encourage individual willingness to effectively participate and express ideas in group activities.

Creative Movement:

1) to develop the ability to communicate ideas with larger muscle movement
2) to develop the ability to communicate ideas with smaller muscle movement
3) to develop the ability to confidently offer imaginative body movement in response to stimulation of each of the five senses, singly or in any combination
4) to develop the ability to appreciate and use effectively the space around the body
5) to develop the ability to impersonate body movements
6) to develop the ability to move in relation to others

7) to develop the ability to create movement drama, singly and in group activities

8) to develop the ability to relax the body.

Creative Speech:

1) to develop the ability to spontaneously create dialogue in a confident and imaginative manner in response to stimulation of each of the five senses, singly or in any combination using real stimuli

2) to develop the ability to spontaneously create dialogue in a confident and imaginative manner in response to stimulation of each of the five senses, singly or in any combination, using imagined stimuli

3) to develop the ability to spontaneously create suitable character dialogue in an imaginative manner

4) to develop the ability to create dialogue drama, singly and in group activities.

Speech Training:

1) to develop the skills and techniques of good speech delivery.

Improvisations:

1) to develop the ability to confidently and spontaneously create imaginative improvisations, singly and in group situations, in response to stimulation of the senses
2) to develop cooperation and acceptance of other people's ideas
3) to develop an aesthetic appreciation of drama
4) to develop the ability to think critically and offer criticism in a constructive manner.

Theatre Skills

This part of the drama programme is more concerned with offering specific information and special skills to children. Spontaneous creation is only permitted to a limited degree in a Theatre production. The actor may add spontaneously to his characterization but, even then, what he does must aid the development of the play according to script and director's demands. Also, it must never throw another actor into an unrehearsed situation. Such sophisticated requirements are difficult for many intermediate children. Consequently, two rules of thumb are offered. One - treat this section as optional and if in doubt, don't. Two - do not allow children the freedom to improvise on script or directions unless you are absolutely confident that they can handle the freedom in a manner beneficial to all concerned.

Certainly there will be children who wish to put on a play complete with costumes, make-up, props, staging and lighting. The teacher may find it a difficult task to convince the younger children that they are not ready to perform Theatre yet. Some support will be found in drama texts. The dangers of stifling the natural creative playmaking function or of introducing too much emotional strain will make the teacher be doubly sure before preparing to produce Theatre.

If Theatre skills are to be a part of the drama programme include only the simple, basic functions of stage shapes, positioning on stage, play production organization, costume, properties, sets, scenery, and lighting. A production (e.g. for a Drama Festival) will

require a great deal of pre-planning by the teacher-director. An even greater amount of time and energy will be required once the production is underway. To be really valuable the children must share in the planning, the responsibilities and all phases of production. This means more work for the teacher, really, as he organizes the production into a series of learning experiences.

Theatre discipline must be adhered to by the participating children. This includes such things as instant response to director's and (later) stage manager's demands, absolute quiet backstage and offstage during rehearsals as well as performances, never missing an entrance or cue, and giving long hours of full concentration. There is, of course, a parallel here to the good manners of non-interference but the rules are much more strict and harder on children. If a child is not matured to a point where he can easily function within Theatre discipline it is an unkindness to him, the other children, and the director to have him involved in a production.

Information about theatre techniques can be presented via a series of thirty-five minute lessons. The opportunity for each child to actually 'do' some of the techniques during the lessons will take a lot of time and, in some instances, costly materials. Most theatre time is of necessity extra-curricular. Availability of space for rehearsals, prop and stage construction, etc. can be a problem, too, especially during regular school hours. Other questions to be considered before proceeding with production plans are the availability of children in the play for the many rehearsals, and what to do with those children who are not in the play.

The teacher who wishes to produce a play should have at least a basic grounding in Theatre.

The first step, after decision to produce is made, is to choose a play which suits the children and which teacher and children really want to do. Consider the space and materials available and the budget available. The play should be chosen well before the planned date of starting production. The teacher-director must become thoroughly familiar with the play. He must develop his ideas of scenes and sets, characterization and casting, basic blocking, properties and costumes before calling auditions. (The teacher-director must also be willing to compromise his ideals with practicality.)

Allow about five to six weeks between first casting and performance dates. Much longer produces boredom, loss of enthusiasm - much shorter does not permit the doing of a proper job. In plays for performance children must learn to accept only the best from themselves.

The order of production is to cast the play, establish firm dates for having lines memorized, set up rehearsal schedules and progress from basic blocking in the first week or two to polishing in the last two weeks. Crews for technical work are set at the time of casting and dates for completion of work are set. In all cases the sooner is the better so that actors can become confidently familiar with all sets, props, costumes, etc. Lighting can not be arranged early if you borrow equipment from district resource centres.

The key thing to remember is simplicity. Complexity in sets or costumes add to time and money needs. Also it is unlikely that intermediate children will be able to handle more than the simplest sewing or set construction.

In spite of all the cautions and difficulties mentioned it is recognized that very good quality, worthwhile Theatre can be done with intermediate children. It requires an abundance of time, energy, patience and enthusiasm from children and teacher. For some the satisfaction derived from a cooperative achievement is well worth it.

AN OUTLINE OF DRAMA ACTIVITIES

The outline of activities offered is considered suitable for intermediate children and should enable the achievement of the objectives specified. It is by no means an exhaustive compilation of drama activities. The teacher can use these activities, make up his own with the children, and seek others in the reference texts (see Appendix, particularly Courtney, 1965 and Way, 1967) to produce a balanced programme suitable to the particular abilities, needs and interests of his class.

The activities are listed in a simple to more complex order under each of the drama sections: Imagination Games, Creative Speech, Creative Movement and Mime, Improvisation, Speech Training, and Theatre Skills. Suggestions of how to direct activities, types of questions to ask, and sample lesson plans are included.

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Imagination Games

The majority of these games approach the stimulation of the imagination through one or more senses. They promote story creating by each child.

Listening Games

1) Teacher suggests that children concentrate on listening to:

- sounds inside room.
- sounds outside room but inside school building.
- sounds outside building.

Imagine the sources of the sounds. What do they look like? What are they doing?

2) Teacher suggests that sounds are:

- part of a movie sound track. What pictures are on the movie screen?
- made by someone, or something, coming to get the child (e.g. footsteps in the hall, a siren, a dragging, thumping sound). What is going to happen next?

3) Teacher suggests that each child be someone, or something else (e.g. a spy, a present). What do the sounds mean to you now?

4) If you hear the sound change imagine what might be happening.

5) Similar activities can be initiated using teacher produced sounds, recorded sounds, etc.

Seeing Games

The stimulus is an object which can be seen. It may be a real object or an imaginary one which must be 'seen' in the 'mind's eye'.

1) Teacher presents a simple object and suggests that:
   - children make up a story about the object.
   - think of all possible uses for object and the people, or things, that would use it.
   - pretend the object is something else. Mime using the object and have others guess what it is.

2) Using object as in above idea the teacher adds certain qualifications which will influence the type of story created. Time, place or appearance qualifications work well (e.g. object used in 3000 A.D., used in a circus, object is magic).

In addition to three dimensional objects found easily (e.g. a pointer, yardstick, golf ball, funnel, box), pictures of objects can be used. Choose pictures that are not too specific in terms of who? what? where? and when? so that the scope for originality will be large. Other less specific stimuli are colours, shapes, textures, which permit far ranging imagination. These are often too hard for some children in the earlier stages of imagination development.

Touching Games

Use the same suggestions as used in seeing games substituting 'feel' for 'see'. Children can be blindfolded or keep eyes closed, or object can be concealed in a bag or box. Children's imaginations are really stimulated when reaching into a bag or box to feel an unknown object!

Objects with good, definite shape, texture, temperature, or other physical characteristics are ideal at first (e.g. rubber spider, ice cube, lump of plastecine, screwdriver). When children are accustomed to the Touching game objects with less obvious physical definition can be used (e.g. water-filled balloon, sawdust, balled up tissues).

Feeling can be with other parts of the body as well as the hands. Sometimes this will require the teacher, or a partner, holding the object against the person feeling.

Smelling Games

Again, the approach is similar to seeing and feeling games except that aroma producing objects are used. Because smells tend to spread easily in the air it is easy to involve the whole class at once. Have the children keep their eyes closed. This aids concentration and hides the object which may offer visual clues.

Some suitable objects are: incense candles, cedar, mothballs, smoke, onion, formaldehyde, soaps and disinfectants.

Tasting Games

Use a similar approach except using objects that can be easily, and safely, tasted. For a child to taste something unknown while his eyes are closed requires a considerably good trust relationship between himself and the teacher.

Some acceptable taste objects are: salt and other cooking spices, foodstuffs, soaps, rubbery items, clean metal and wood items.

Creative Movement and Mime Activities

Individual:

1) With Objects:

The teacher suggests that children play with imaginary objects (e.g. tennis ball, volley ball, building blocks, skip rope).

Suggest that children move the object any way they can. Include throwing, bouncing, catching, flipping, stacking, etc. within the confines of their own space.

Suggest that all parts of the body be used to move object.

Suggest variations in speed (from superfast to slow motion), in weight (from "filled with helium" to "filled with lead"), and environment (underwater, in space, in a strong wind, on a steep hillside).

Encourage children to think about:

- how parts of their body move.

- how they should react to weight, speed, location differences.
- the size of the object.
- the timing of the object movement.

2) With Body:

The teacher encourages discovery of the body and its capabilities. Suggest that children make themselves:

- thin as a line, etc.
- fat as a blob, etc.
- small as a flea, etc.
- large as a mountain, etc.
- also, round, square, funny shaped, ugly shaped, rubbery, stiff, frozen, etc.

3) To Discover Space:

Some exercises should be included in the programme to encourage exploration of the space around the body.

The teacher suggests that children move:

- up and down.
- side to side.
- forward and backward (concentrating on different heights - above the head, on the floor, etc.
- inward and outward (to and from the body).
- narrow and wide.
- slow and quick.

- strong and weak.

The teacher suggests that children move like a:

- sleepwalker, a skater, swordfighter, clumsy oaf, etc.
- elephant, whale, etc.
- snake, spider, snail, etc.
- robot, computer, typewriter, etc.
- gas cloud, waterfall, etc.

Teacher can suggest varied environments:

- Space, robot factory, imaginary obstacle course, circus, etc.

4) To Discover Relaxation:

It is important to have movements that are free and easy, yet controlled. A tense body interferes with this. Children, in general, tend to be naturally relaxed but some exercises to discover and encourage relaxation are a worthwhile part of the movement programme. Relaxation can be achieved through two basic approaches. One is a straight direction method. The teacher directs children to lie down, tense the fingers, the toes, the face and the buttocks as hard as they possibly can. After holding the tense position for a few moments they are directed to 'Let Go' completely. The other is a more imaginative approach. The teacher suggests that each child be something that is physically relaxed due to its inherent structure or qualities. A blend of both approaches can

be very effective. For example, the teacher suggests that children assume the tensed body position (Approach 1) and be:

- a melting candle, a melting ice statue, etc.
- a jellyfish, a rag doll, etc.

A suitable rhythm on the control instrument can help promote a slow relaxation process. Soothing music is a pleasant aid when time and equipment availability permit.

Partners and Groups:

Movement with and in relation to others can be introduced when individual confidence has been developed. Some children may not achieve a level of confidence needed to be able to observe closely and be observed closely by others. The teacher should offer firm, positive encouragement but no child should be forced into group participation. Some activities which can be done in pairs or larger groups are:

1) All the individual movement activities but with the added task of relating movements to each other while sharing the same space. (e.g. one goes up, the other goes down, or when one partner gives strong movements the other returns weak.)

2) Do as I Do. (sometimes called the 'mirror' game) Simple movements are initiated by one partner and echoed as quickly and as accurately as possible by the other (e.g. arm raise, knee lift, etc.). As children become more adept the movements can become more subtle and

complex.

3) Envelope.

One child is the 'outside' mover, the other 'inside'. Their movements can be stimulated by teacher suggestion, or music. The inside mover must concentrate on controlling his movements to keep within the other's movement boundaries.

4) Small - Big.

As one child, being anything he chooses, grows from very small to very large the other grows in reverse from very large to very small. Varied rates of growth and movement directions should be encouraged.

5) Pass the Object.

Children pass an imaginary object around the circle. Encourage concentration and close observation so that all parts of the body which would be used if the object were real are used in the mime. The size, shape and weight of the object can be varied.

6) Communication Games.

There are many movements which send a message to an observer and simple guessing games, such as 'What was my message?' or 'Pass the Message', can be played.

The basic format of message games is for one child at a time (in each pair, or group) to make a body message while the other (s) observe and attempt to 'read' the message.

7) Machine Game

The machine game requires an understanding of sequence, cause and effect plus experience in moving the body in a variety of ways in a carefully controlled manner. This game can not be introduced too early in the programme or confusion and loss of enthusiasm will result.

With a group of five or six and no preplanning other than establishing the basic theme of the machine (e.g. a Baby feeding machine, a Horse washing machine, etc.) one child initiates a repeated movement. Usually each machine part (child) remains within a fixed and limited space (i.e. no running around the room type movement). The first child moves any parts of the body he wishes in a repeat sequence, over and over again, within the fixed space he has established. The others observe. As soon as one can add a movement which is connected (not in an actual physical contact) to the type and sequence of movements of the first and which will further the completion of the machine he joins in. The others follow suit as they perceive a suitable opportunity.

Eventually, when the last machine part has fitted in the machine should be finished. An observer should be able to see a series of interconnected and sequential movements. He should also be able to guess what the machine does.

To help the parts maintain timing in their movement sequences it is a good idea for each part to add a sound effect. For example, an arm may move in a jerky fashion parallel to the floor in a 180 degree arc, then make a quick return. The child can accompany this movement with the sounds "snick. snick. snick. snick. snick. ... Thwunnk! " This allows a combination of Creative Speech with Creative Movement. The best sounds, at first, are nonsense sounds. Actual words, phrases and sentences can be used to lead machine making closer to improvisations.

8) Movement Drama .

Movement Drama is a group improvised play which tells a story through movements. Until children are well-experienced in basic movement activities and other aspects of the drama programme movement drama should not be attempted.

9) Movement to Sound.

Movement to a sound stimulus is very natural. Many of the individual movement activities in the outline can be put to sound, either teacher produced or recorded. Use sounds with easily felt rhythms, tempos, crescendos and climaxes.

For example, the teacher suggests that the children move as robots who are programmed to respond to sound. The sound is created by the teacher who beats his hand

against the wall, or on the control instrument. Variations include slow to fast, soft to hard, crescendos and climaxing 'drum rolls', sudden 'cut offs' and anything else which will stimulate variety into the robot movements.

Creative Speech Activities

To get over the problem of shyness and to devlop confidence speech activities first introduced should be for whole class, simultaneous participation. Obviously, there will be noise. This can be controlled imaginatively by suggesting quiet voice situations (e.g. hospital zone, the baby is sleeping), reminding children of the good manners of non-interference, and using the control instrument.

Suggested activities are:

1) Crowds.

The children imagine themselves to be someone talking in a crowd environment (e.g. sports arena, fairground, seaside, circus, parade). Their conversation is with an imagined companion, not to another classmate.

2) Talking Machines.

The teacher suggests that children are talking machines (e.g. a robot, talking typewriter, computer) and offers subjects about which they can talk. The machines stop and start when they are switched on and off by the teacher (using a sound stimulus).

3) Same Only Different.

The children pick phrases or sentences and say them to imaginary people in as many different ways as they can. Variations can be achieved through different emotional states, different environments, and different impersonations.

4) Storytelling.

Once confidence is satisfactory children can tell 'off the cuff' stories about objects (e.g. garbage can, pumpkin), sounds (e.g. bell, siren), etc. (Refer to Imagination games stimuli for more ideas.)

Speech Games for Pairs:

1) Confrontation.

Many situations which involve two people conversing can be created. For example:

- an angry customer talking to a stubborn salesman.
- a mother trying to coax a child to eat a distasteful food.
- a bad tempered person buying from a nearly deaf storekeeper.
- a princess talking to a frog.
- children deciding what T. V. show to watch.
- telephone conversations.

2) What Do You Want?

Speech sounds and meaningless phrases are used to convey information and requests. The game encourages the development of intonation. Success is getting your message understood.

3) Dialogue Bits.

The same phrase (e.g. "I can't hang on much longer.") is said in as many different ways as possible.

4) Storytelling.

Partners alternate giving sentences to a story created as they go along. Or they can alternate dialogue in a play telling situation. (Story idea stimuli can be those suggested in the Imagination games section).

Speech Games for Groups:

1) Storytelling.

As with pairs but involving more characters.

2) Conversation Situations.

The teacher suggests environments and children create characters to suit who converse as they move around. For example:

- in aeroplanes, buses, cars, etc.
- in restaurants, theatres, etc.
- in fairgrounds, supermarkets, etc.

3) Speech Chains.

Within a group of six to eight children one initiates a conversation with a sentence like: "I went to bed and took a flashlight with me." The next in the circle repeats that sentence and adds one of his own. The next repeats the first two and adds one. And so on to the last person in the circle. The starting position moves each time a new 'chain' is begun.

Improvisations

The activities experienced in Imagination games, Creative Speech, and Creative Movement and Mime will provide children with improved playmaking abilities which really become evident in their improvisations. However, improvisations do not have to be delayed until all other activities are completed. A better programme selection approach would be to include activities from all drama areas in a simple to complex progression.

Children will be different characters or things in their improvisations. This is impersonation.

Improvisations for Individuals:

Several games which develop impersonation can be suggested without requiring character interaction or sophisticated plot development.

1) Be A _____ .

The teacher suggests that each child be a character. Talk, move, react as that character would in a variety of situations. The teacher introduces situation suggestions. For example: Be a teacher (or priest, clown, surgeon). You are in a large cave all alone. Look around. Search. Do you see a way out? Trapped. Listen! What's that noise? It sounds dangerous. What will you do? Look out!

2) Age Game.

Be a baby _____. Grow through stages of

youngster, teen age, middle age, old age.

3) Location People.

Children are several characters, in sequence, that they might find at a particular location (e.g. beach, circus, dentist's waiting room). They can switch back and forth and improvise suitable conversations and movements.

4) Share a Space.

The teacher suggests that the space in which the child improvises is occupied by other people or things. Movements must be in relation to the imaginary objects.

Improvisations Where Individuals Interact:

1) The Location People game and the Share a Space game both allow for interaction if individuals are directed to come together in an environment that all accept as being the same (e.g. the dentist's waiting room).

2) Park Bench.

Similar to above. One child starts by occupying the park bench. Then another character comes along and sits on the bench. Then another. The play grows out of the interactions of the characters on the bench. The teacher can guide the plot by making suitable suggestions (e.g. a filthy St. Bernard dog is passing by, or It's starting to rain).

These are plays which are improvised with absolutely no preplanning other than each child thinks out his impersonation a bit.

Once children are able to impersonate satisfactorily and understand some of the basic form of a play - the interaction and reaction, the creation of dialogue, and that a beginning, middle (happening) and ending really give the play some direction - they can begin improvising in earnest. The real value is in the 'planning' stage when children cooperatively work out their play. Give them plenty of time to discuss, to rehearse, and rerehearse. Presentation to others is not necessary, but allowing this fairly often does provide incentive. Start with plays for pairs, then for small groups, large groups and, occasionally, the whole class.

Plays for Pairs:

1) Confrontation.

There are numerous situations that can involve two characters. Suggest mystery and conflict, character contrast to give the players plenty to work with.

For example:

- a child is alone at home at night. There is a knock on the door.
- a grumpy customer is being served by a clumsy waiter.
- a happy dentist is working on a terrified patient.
- a naughty child is caught 'in the act' by a stern teacher.

- a giant finds a dwarf in his sugar bowl.

Plays for Groups:

All sorts of stimuli for improvising plays can be suggested. The suggestions in the previous drama sections can all be used. When children are improvising around a single item stimulus (e.g. an object, a sound) have a few minutes of whole class discussion and a warm-up Imagination game first to help those who may not be able "to think of anything" without more definite direction. The teacher can help groups that become stuck, also, when the improvisation planning is underway.

1) Known Stories.

Stories from reading text, library book, or well known in memory can be acted out. This can be a valuable guide to the understanding of plot (beginning, happening (s) and ending) and the use of climax.

2) Narrative Poetry.

Plays improvised on poem themes (e.g. The Pied Piper, The Highwayman). When children are more competent they can improvise from descriptive, lyric poetry, limericks, etc., too. These allow much greater freedom for originality.

3) Holidays.

Improvisations can be based on holiday themes (e.g. Hallowe'en, Easter, Christmas).

4) Environments.

Improvisations can be created to suit peculiar environments (e.g. space, inside a lion's den, in an octopus' garden, on a desert island).

5) Historical Themes.

Improvisations can be created about figures, or events of general history (e.g. pirates, explorers, Indian attacks).

Improving Improvisations

Some growth of ability to improvise is expected. A programme of imagination games, Creative Speech and Creative Movement will permit development of imagination, dialogue and movement in a way easily directed and assessed by the teacher. All drama activities will aid the development of confidence. The areas of concentration during improvisation lessons, then, can be characterization and plot building, and pace and timing.

Encourage children to really be the character they are impersonating. This takes strong concentration. They should work on making all speech and movements suitable to the character (e.g. a ninety year old man is not likely to run like a football player or yell like a cheerleader). The group should improve in developing a good beginning, a definite happening, and an obvious ending. This can be helped by improving the pace (don't go on and on about an unimportant thing) and the timing (don't allow long,

stumbly pauses between one character's speaking and the next).

Constructive criticism can come from self, the teacher and other classmates. Learning how to criticize is an important aim of the drama programme. Children should be encouraged to ask questions about characterization, plot, pace and timing. They should learn to answer these questions in a pleasant, constructive way. The teacher's example will be the key to success.

Certain problems in terms of types of behaviour are bound to occur. The correcting of these will do much toward improving improvisations. The problems are: clowning and over acting for effect on observers rather than value to group effort; violent actions (playfighting, running, pushing and jumping in every improvisation); shouting unnecessarily; improper use of equipment; and, breaking-up into almost hysterical fits of laughter. These are the actions which can lead a teacher into abandoning drama. However, a better lesson for all concerned is to learn to control them.

Control of these problem actions can be established through: discussion about the actions and reminders of good drama manners; random mixing of group members; constructive criticism of the play, particularly the unnecessary violent and/or noisy parts; reviewing the suitability of the activities chosen in terms of pupil abilities, space and equipment requirements; the use of the control instrument.

Speech Training Activities

Although these activities are of a technical nature they can still be presented in an imaginative and stimulating manner. The practices used in developing good speech skills and habits need not be dull.

Some of the speech games which encourage good breathing technique, clarity of vowel and consonant expression, resonance, and good delivery are:

1) Add a Word.

Start with one child in a circle giving a word. The next repeats that word and adds another. The next repeats the two words and adds another. And so on all around the circle. The point is that each child must say all the words on only one breath. The game can continue round and round the circle until no child can say all words on one breath. (The game can be varied by suggesting that words be stated in a special way (e.g. whispered) or special types of words (e.g. all ending in 'lly') be used).

2) Hold That Sound.

Time the period that children can express one sound using only one breath (e.g. say 'me' or 'blue'. Words that end in a vowel sound are preferable). Non-word sounds can be used, too (e.g. the sound of a buzzing bee,

of a train, of waves at the seashore).

3) What Am I Blowing?

Expiration of air with appropriate expressions and movements (e.g. candles on a cake for a hundred year old, balloon blowing, a whistle to stop a hockey fight).

4) Sounds Similar But Different.

Children vary the sounds made by the same creature or object according to emotional or physical differences (e.g. hum like a tired bee, an excited bee, an angry bee, etc., or sound like a mini-horn, medium sized horn, a fog horn).

5) Orchestra.

Children make various instrument sounds to form sections of an orchestra.

6) Sound Combinations.

Suggest that children create sound combinations that are fairly difficult to repeat (like tongue twisters) and have contests. For example, sounds can be alternating and requiring distinct mouth/tongue/lips positions (e.g. "mmmm ... ahh ... ding ... dong ... mmm ... ahh ... ding ... dong, etc.).

7) Open Wide.

Improvise situations where a wide mouth and appropriate sound is required (e.g. the dentist's chair, for the doctor to examine throat, bobbing for apples).

8) Lip Service.

Improvise situations which require lip action (e.g. snorting horses, motorcycles, popping corks).

9) Tongue Looseners.

Improvise situations that allow good tongue action (e.g. frogs catching flies, cats lapping milk, make the sound of liquid pouring from a bottle).

10) Animal and Bird Calls.

Improvise conversations between animals and birds (e.g. moo, coo, caw, baa, etc.).

11) Same Sound Contests.

Have contests to see who can say a string of as many words that begin, or end, with the same sound. Same middle sound could be used, too.

12) Rhyme Game.

Have children repeat simple rhymes or limericks as many times as they can without making a mistake.

13) Tongue Twisters.

As above, only more difficult speech sounds.

14) Simple Sound Plays.

In an improvised play include as many same sounding words in each line of dialogue as you can while still retaining the sense of the play.

Delivery Games.

The next set of games are designed to improve pace, phrasing, emphasis and intonation. These should not be used until breathing, resonance and clarity games (listed above) have been played quite a lot.

In addition to a competency in speech skills the child needs an intellectual and an emotional understanding of what he is saying and to whom he is saying it if he is to improve his speech delivery.

1) Emotion Pitch.

Suggest that the child impersonate an emotional type character (e.g. a sad clown, a circus barker, a used car salesman, a very proper countess, Santa Claus, etc.) and deliver a speech about any appropriate subject.

2) Explain to Us.

The speaker must explain a simple process which is actually attempted by the listeners as the explanation is being delivered (e.g. how to fold a paper airplane,

how to boil an avocado).

3) Radio Plays.

Speakers are hidden out of sight and must convey the sense of their play through voice expression alone.

4) Vote For Me.

Each speaker attempts to win votes from his audience through how he speaks rather than what he speaks. Nonsense phrases or a low impact piece of prepared prose can be used.

5) Additional Activities (Traditional).

Individual and choral speaking of prose and/or verse can be introduced if the teacher is sure that the class will respond enthusiastically. These activities can be boring and frustrating. This could destroy a potential love of literature as well as having an adverse effect on the speech training programme. To make these activities more enjoyable add in improvised movement, interesting characterizations, and select pieces very carefully. Lively and exciting and/or amusing selections are necessary for the intermediate children (e.g. Jabberwocky, Lewis Carroll).

The tape recorder can be used to great effect in speech training. It motivates, and it permits the child to hear and criticize himself. This is often the fastest way to encourage improvement. However, the tape recorder can embarrass. The teacher should be sure of

the child's confidence before recording him.

Similarly, criticism from the teacher, and other class members if used, must be carefully given so as to build confidence and the desire to speak not destroy it.

Theatre Skills Outline

The teacher is reminded that this section is optional. To teach Theatre skills properly the teacher should have had some Theatre training and experience. He should also feel very confident in his abilities so that a worthwhile Theatre programme can be given. Even at the intermediate level the aim of excellence that must always be part of the performing arts should not be ignored.

Some information can be offered in drama lesson, from lectures given by guest speakers from the Theatre community, from visits to theatres, and from independent research. Considering the over-all time available for the whole drama programme, though, it will become obvious that extra time must be found for most of the Theatre skills section. Consequently an extra-curricular play production will probably be the answer. This has several advantages. Only the children who are really suitable in terms of confidence and enthusiasm will need to participate. A production as well as operating as a learning vehicle offers the children the chance to put their learning into practice. Space will be more readily available and the chances of upsetting others with loud rehearsals and technical work is minimized.

Theatre Skill areas:

At the intermediate level learning should be of foundations of Theatre production, in a simple and straightforward manner.

1) Theatre Shapes.

The various acting area/audience arrangements that are common to modern Theatre are explored.

2) Production Organization.

The responsibilities of members of a production team are discussed. Appropriate children will assume the roles of Assistant Director (s), Stage Manager, Technical crews, Actors, etc.

3) Technical Production.

Some basic skills of set, scene and properties construction, lighting, costuming and make-up should be introduced.

4) Acting Positions.

An awareness of locating on stage (e.g. upstage, downstage, stage left, stage right), grouping, masking, etc. should be developed.

5) Theatre Discipline.

Children should learn where, when and how to be quiet in Theatre. They also should learn to make entrances on cue, to control improper reactions onstage, and to follow directions accurately.

In addition, the actors need to have impersonation skills reinforced. The interested teacher is referred to R. Courtney, The School Play for a more detailed programme.

Drama Activities Sample Lesson: General

Time Allotment: 35 minutes. Space: Cleared Classroom, or Gymnasium area.

1) Spacing should be encouraged to allow full freedom of movement without interfering with others. Include a spacing exercise at the beginning of each lesson. (1 min.)

2) Warm-up follows spacing, children are well located for individual Imagination games and simple Movement games. (5 min.)

3) Relaxation periods should be used when needed during a lesson. One after warm-up and prior to major lesson activities, and one at the end of the lesson to permit a gradual tapering off of energies and enthusiasms are nearly always essential. (approx. 3 min. each)

4) Major Lesson activities. These activities will all be selected to achieve the specific lesson objective (s) decided upon within the aspect of drama - Creative Speech, Creative Movement and Mime, or Improvisation - being emphasized. Plenty of time to respond to stimuli, to create, and to experiment must be allowed.

Sample Lesson: Creative Speech

Time Allotment: 35 minutes. Space: Cleared classroom.

1) Spacing.

2) Warm-up. Listen to this sound. Footsteps walking heavily. Imagine that someone is coming for you. You have done something and he's not happy about it. Think how you are going to explain to him. Go ahead. Explain.

See this object. A funnel. Who can mime using this as some other object? (Several children do so.) Imagine you are a salesman advertising this 'object' on T.V. What will you say about it? How will you say it? Go ahead. Give your sales pitch.

3) Relaxation. Find your space. Make sure you aren't touching anyone and that you can move freely. You are a frozen side of beef. Tense up! Your fingers. Your face. Your backsides. Your toes. Oh, oh. Someone left the freezer door open. You're thawing. Quite rapidly. Becoming very limp. Lie down and think of soft, warm things. Keep your eyes closed. Rest.

4) Major Activities.

Specific Objective(s): to introduce cooperative planning in pairs.

to develop the skills of dialogue creation, and impersonation.

Meetings. Have you ever met a stranger suddenly and had to talk to him? Imagine what you would say and do if you rounded a corner and bumped into a policeman who looked at you and the strange parcel you happen to be carrying suspiciously.

Here are some cards with occupations printed on them. One may be a 'Window Cleaner' while another may be a 'Doctor'. If two of you were given these cards you have to make up a little scene called "When the Window Cleaner met the Doctor". It's a simple game, but it will be interesting making up dialogue and creating a situation.

Pairs of children are provided with occupation cards.

Some occupations: garbageman, birdwatcher, clergyman, actress, teacher, burglar, astronaut, race car driver, elephant trainer, warden, stewardess, singer, etc.

Allow time for preparation of plays. Circulate and observe cooperation, dialogue development, offering constructive advice if necessary. Some pairs can be randomly selected to present plays. Comments from the teacher re dialogue suitability can be given. If time permits cards can be reshuffled and new plays created.

5) Relaxation.

Sample Lesson: Creative Movement

Time Allotment: 35 minutes. Space: Gymnasium area.

1) Spacing. Children should be dressed in clothing which allows completely free movement. Let them run into and around space until teacher is ready to begin. Then direct them to find a space (standing) where they can turn all around without interfering with anyone else.

2) Warm-up. There's a delicious apple high on the tree. There. Up above your head. Reach up for it. Stretch. Look out. There's the farmer. Hide. Crouch down as low as you can. (Several other 'up and down' body movements are stimulated.)

3) Relaxation. Stretch as high as you can. Tense your body in a frozen position. You are an ice statue. Now the sun is coming out. It's getting very warm. You're melting. Slowly. Slowly. You're becoming a puddle on the floor. Now you can lie there, relaxed. Eyes closed. (Allow a minute of quiet.) Now, slowly open your eyes and begin to sit up. Take your time. Stretch and yawn. And now -jump to your feet!

4) Major Activities.

Specific objectives: to develop cooperative movement in pairs, and small groups.

to emphasize the exploration of 'up and down' movements.

Activity 1. Rhythm.

The teacher produces a varied rhythm on the control instrument. Children are directed to move about the space, in a non-interfering manner, as they feel the rhythm wants them to. Pay particular attention to ways of moving up and down.

Activity 2. Mime.

The teacher suggests that children mime certain up and down movements: Find your space. Imagine you are a ladder climber. You are going for a world's record - the highest ladder climb. Off you go. Slowly. Don't wear yourself out. It's a very tall ladder. Look out. There's someone on a ladder next to yours trying to race you. Climb faster. And faster. Oh! The rung broke. You're falling. (Mime riding on a roller coaster. Get a partner and mime riding on a see-saw.)

Activity 3. Pairs Movement to Rhythm.

Play a musical selection (about 1 minute) that has a strong rhythm (e.g. "Kiss of Fire") and have children listen to it at least twice: Now, with your partner and in the space alloted you create a sequence of movements that fit the music, and that involve as much up and down action as you can fit in. (Space around the gym which permits children to take advantage of varied levels should be quickly alloted. The floor to stage area, the climbing apparatus area, the tumbling equipment area, etc.) Play selection two or three times while children experiment.

Activity 4. Group Movements to Rhythm.

Do the same thing as in Activity 3 but with six children in each group. Emphasize that the movements should be planned so that the sequence can be repeated. If time (and confidence levels) permit each group can show its movement sequence to the others.

5) Relaxation.

Sample Lesson: Improvisation

Time Allotment: 35 minutes. Space: Cleared Classroom.

1) Spacing.

2) Warm-up. Imagine you are the following characters.
Sitting: be a prisoner in a cell; a mother beside a sick child's bed; a person listening to a very boring talk.
Standing: be a film star being photographed; an orchestra conductor; a soldier being inspected.
Walking: be an Indian stalking; a model displaying clothing; a spy; a soldier in a parade.

3) Relaxation. Find your space. You are a candle. Very stiff. Someone is lighting your wick. You are melting slowly from the top down. Now you are a puddle of melted wax on the floor. Lie there. Relax. When you get up you will be a character you like very much. Alright, very slowly get up. Think of your character. Move around, talk like your character. Now, stop.

4) Major Activity.

Specific objective(s): to further develop group planning abilities to improvise plays from an object.
to improve characterization-impersonation, specifically walking and standing and

sitting.

What characteristics, things that you can see about a person, are obviously different in a soldier compared to a hippie? The way he walks. The way he holds his body. The way in which he moves parts of his body. The soldier is more rigid and definite. The hippie more casual and relaxed.

Different characters move in different ways. They walk, sit, stand differently as well as talk differently. You can tell a lot about a person from observing the way in which he moves. (Discuss age, sex, occupation, etc. influences on walking, sitting, standing and other body movements.)

When you create your improvised plays I want you to concentrate very hard on how you move considering the character you are impersonating. Concentrate particularly on walking, standing and sitting.

In this box are different objects. One member of each group will reach in and pull out one object. The improvisation must involve the use of this object. (Objects: a toothbrush; a calendar; a pair of scissors; a rubber spider; a wallet; a small bell; a large elastic band.)

Children are put into groups of four to five members. Allow plenty of time to plan and experiment. The teacher circulates among the groups. Check and encourage detail in character movement. Observe the improvisations and give generous praise where possible.

If time permits collect the objects and have another child

from each group select again. Continue improvisations.

5) Relaxation.

Evaluation

The teacher is interested in evaluation of two major areas: child progress, and curriculum worth. Both of these can be assessed by a consistent checking to see whether the objectives stated (generally and specifically) are being achieved.

The methods of evaluation that can be used depend, of course, upon the type of activity being assessed. By far the most useful method in drama is informal observation. The teacher should practice the habit of observing each child on a regular basis. A checklist of behaviours to be looked for can be devised. A simple record card can be kept for each child on which observations can be noted. Many of the behaviours fall into the General Development category (e.g. cooperation), others into specific drama skills and abilities.

What you are appraising in each individual is improvement. Therefore, it is essential that the teacher discover early in the programme the skills and ability levels of each child.

Other methods of evaluation which may be used are: the informal discussion/questioning session; pencil and paper quizzes about 'How many things can you imagine this object to be?' type of activities; and, regular testing procedures used in subjects where drama has been a method of learning.

Do not evaluate on the basis of 'performance' for an audience.

Integration with Other Subjects

The intermediate grades are well suited to the development of a well-integrated programme of dramatic activity. The integration of drama with Language Arts, Social Studies, Arithmetic, Art, Physical Education, Health and even Science is easily achieved, particularly if it is in conjunction with a drama programme as outlined in this guide.

Drama used for the purpose of attaining the objectives of other subjects is termed the Dramatic Method. It is a valuable process which can make learning an alive, active experience.

How the teacher integrates drama with the rest of the curriculum must be related to the needs and interests of the children, in addition to how well their drama abilities are developed. Remember, too, that drama - as valuable as it is - is only one of several learning processes. A good curriculum will strike a happy balance.

Some suggestions for integration according to subject are listed below. These are but a few of the almost limitless possibilities which the individual teacher will, no doubt, explore.

1) Language Arts:

Reading. Stories, poems can be acted out.
Children can be encouraged to imagine all sights, sounds, smells, etc. in the stories.

Composition. Dramatic 'thinking' (as in Imagination games) can lead to imaginative story writing.

Oral. Speech games. Improvisations.

2) Social Studies.

Acting-out historical events; improvising social and cultural situations.

3) Arithmetic.

Developing better concepts of space, volume, measurements, etc.; improvising situations requiring the use of Arithmetic skills.

4) Art.

Similar use of imaginative, creative abilities can provide motivation for picture making, etc.

5) Physical Education.

An increased awareness of body space, movement, balance will integrate well with body conditioning.

6) Music.

Appreciation of rhythms, etc. and interpretive skills will be enhanced through Creative Movement. Breath and voice control development will help singing.

7) Health.

Improvising social situations; good health rules, etc. will associate them better with 'real life'.

8) Science.

Developed skills in observation will be beneficial. Improved imagination will be useful for 'discovery' science.

Appendix A

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Appendix B

Glossary of Terms

Children's Theatre - a Theatre performance by children which may be scripted plays or improvisations or both.

Control Instrument - a sound producing instrument (e.g. tambourine) used to affect children's behaviour.

Creative Drama - spontaneous dramatic activity involving Creative Movement, Creative Speech, and Improvisation. The basic activity within Creative Drama is acting.

Creative Movement - spontaneous human movement.

Creative Speech - spontaneous human sound.

Drama - the dramatic activity natural to human development.

Dramatic Education - the use of dramatic activity, purposely, within education. This includes Creative Drama, Dramatic Method, and Children's Theatre.

Dramatic Method - the use of dramatic activity in schools for the specific purpose of learning curriculum content.

Imagination - a mental process whereby images are created.

Impersonation - the simulation of others.

Improvisation - spontaneous and unrehearsed creation of dramatic action, usually incorporating both Creative Speech and Creative Movement.

Mime - a specific movement technique whereby expression is obtained through actions alone.

Play - a fundamental and natural activity in children.

Playmaking - improvised dramatic creation (Improvisation).

Plays - written (scripted) dramas.

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